

BUSINESS EDUCATION WORLD

Contents

MARCH

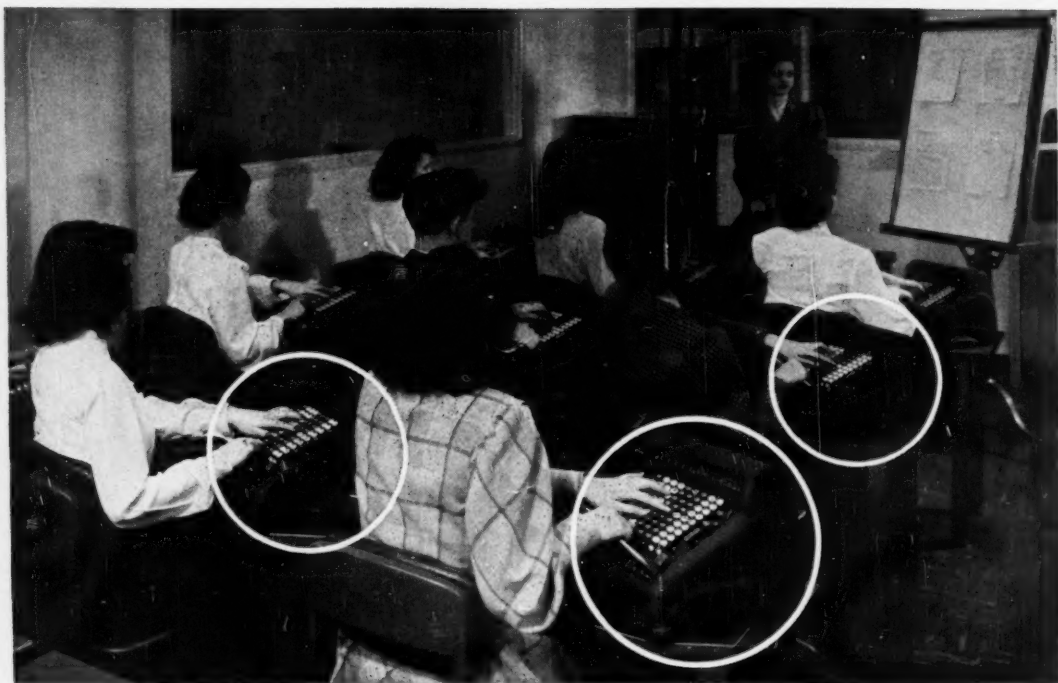
1953

FEATURE ARTICLES

- Comfortable Seeing in Your Classroom *George P. Wakefield* 321
- An Integrated Unit in Office Practice *Gertrude Bates and Harold Ferguson* 323
- How to Plan a 15-Minute Radio Program *Edward C. Jones* 325
- We Made Our Own "Lift Boxes" *Muriel Erlon* 327
- Store for a Day *Donald C. Beede and M. Gerard Gendron* 328
- Typewriting for Adults in a Metropolitan Night School *Opal H. DeLancey* 330
- Getting the Most Out of the Filing Unit *Earl F. Rock* 332
- Action Questions in Bookkeeping *Dr. I. David Satlow* 334
- Enriching Arithmetic with Films and Filmstrips *Harriet R. Wheeler* 335
- Reviewing the "Basics" in Secretarial Practice *Dr. Charles B. Hicks* 337
- A Radio Skit: "You Get Your Money's Worth When You
Buy a Business Education" *Helen H. Green* 339
- Smith-Corona Celebrates its 50th Anniversary in 1953 *A BEW Report* 341

SPECIAL FEATURES

- Consumer Education *Gladys Bahr* 347
- Distributive Education *Samuel W. Caplan* 348
- Professional Reading *Dr. Kenneth J. Hansen* 349
- Teaching Aids *Jane F. White* 350
- New Business Equipment *Walter M. Lange* 362
- Using the Columnar Cash Journal *Milton Briggs* 343
- Dictation Transcript *Today's Secretary* 352
- Professional Report 356



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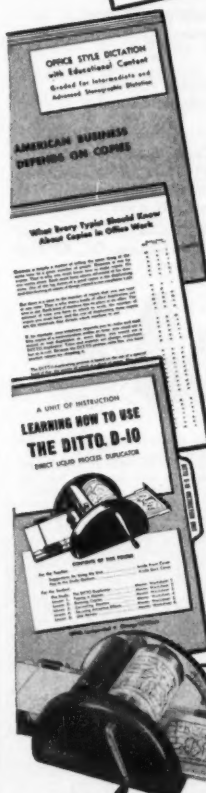
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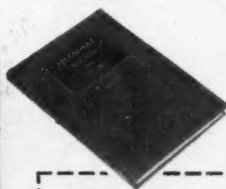
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BUSINESS SCENE

■ The President's Tax Policy—

Balance the budget first, then cut. That's the way Secretary of the Treasury Humphrey laid it on the line during the Senate confirmation hearings. Unless Congress gets out of hand, this about closes the door to relief of any consequence for a while. Odds are against an early balance in the budget. Truman made up this schedule for fiscal 1954 (which starts July 1): spending, \$78.6 billion; receipts, \$68.7 billion; deficit, 9.9 billion.

• **Spending** can and will be cut below the Truman figure. But there's real doubt among Eisenhower's advisers that it can be reduced enough to bring outgo and income into balance or that additional receipts will help turn the trick. The big difficulty is in commitments already made under the old administration. These can't be changed quickly—certainly not enough to balance things up and leave enough surplus to cover any real tax reductions.

• **The excess-profits tax** may still be allowed to expire on June 30. The new administration doesn't like it. It's considered inequitable and a difficult tax to administer. Humphrey made no bones about his attitude. But he also made it clear that the EPT revenue is needed. So, an EPT substitute may be tried. Humphrey indicated he would go along on this. EPT brings in an estimated \$2.5 billion yearly. The most-mentioned substitute is a temporary rise, probably for one year only, in the regular corporate rate. While this would mean no net cut, it would redistribute the tax burden.

• **Rates** on individual incomes are involved, too. As the law stands, the Korea boost of about 11 per cent is scheduled to expire at yearend. A bill by House Ways and Means Committee Chairman Reed (HR-1) would give some relief on this year's income by advancing the cut to July 1. But receipts from this 11 per cent increase add up to nearly \$3 billion yearly. It's a good bet that the Administration will oppose the Reed bill. It may even ask that individuals pay at least part of this Korea tax on next year's income.

■ FTC Has Busy Week—

The Federal Trade Commission had a busy week recently. It took a jolt from the courts, dropped one attack, and renewed another through a new route. Here's what happened:

• **Carter's Little Liver Pills.** The Ninth Circuit Court of Appeals in San Francisco set aside an FTC order, issued in April, 1951, that prohibited Carter Products, Inc., from using the

word "liver" to identify its famous Carter's Little Liver Pills. The court's action was on technical procedural grounds. It ruled that FTC's hearing examiner deprived the Carter attorney of adequate opportunity to cross-question commission witnesses.

• **FTC** has a choice of starting the case all over again or of appealing to the Supreme Court. Since it took the commission eight years to issue the original order against Carter, starting over might produce a headache.

• **Cosmetic Demonstration.** FTC washed out six ancient complaints involving the demonstration practices of eleven cosmetics companies. The complaints, charging discrimination in apportioning demonstrator services and allowances to retailers who compete with each other, were among the first issued after the passage of the Robinson-Patman Act in 1936. In dismissing the actions, FTC said the cases had been prepared before the adoption of the trade practice rules in November, 1951.

• **Chesterfield Ads.** FTC found time to add a second prong to its attack on Liggett & Myers Tobacco Company for its Chesterfield cigarette advertising. Last fall, its attempt to blaze a quicker trail (a court injunction) to replace the traditional, slow method of halting the ads was blocked in a New York court on the grounds that tobacco was not a "drug" as defined by federal law. On this, FTC is appealing. Now, FTC has started to move against Liggett & Myers along the old and familiar route of complaint: hearings and—eventually—issuance of a cease and desist order.

■ What Businessmen Are Talking About—

• **Powdered orange juice** may be the next competitor in the orange concentrate field. The United States Department of Agriculture says that it has developed a new process to make the powder, that it stores well, and that it tastes good when mixed with water.

• **Radio** had its biggest year ever, with total time sales at \$464.4 million, according to The Broadcasting Yearbook for 1953. National network sales, however, were down 13 per cent from 1951 levels.

• **Educational TV** has a lot of spirit behind it, but not much cash. St. Louis, however, has solved its financing problem. The St. Louis Educational Television Commission has wangled \$350,000 worth of pledges from the Ford Foundation and Arthur B. Baer, president of the Stix, Baer & Fuller Company department store—enough to get its channel on the air by next summer.



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Comfortable Seeing in Your Classroom

GEORGE P. WAKEFIELD, Chief Designing Engineer, F. W. Wakefield Brass Company, Vermilion, Ohio

WHEN YOU and your students can work for long periods without feeling visual fatigue, a lot more than "source" and "amount" of light are involved. An illuminating engineer would find that your room has "light balance"—plenty of the right kind of light without too much contrast between light and dark areas.

Unfortunately, the engineer rarely finds that perfect "light balance" when he is asked to "come into our school and tell us what's wrong with our lighting." He may find that the light itself is adequate, but that other factors important to comfortable seeing are "out of balance."

■ The Light Engineer's Terminology—

Let me explain a few words that light engineers use. A "light source" is a window or an electrical fixture. The "amount of light" means the quantity, the intensity, of light available at the task. "The task" is the working plane on which your vision is resting—the page of the book, the blackboard, the key-board, the top of the desk, wherever is located the work (or "task") on which the eyes are focusing.

A room that has "light balance" is one in which there is ample light for seeing (that is, ample quantity of light) with no object in the normal field of vision that is either (a) more than three times brighter than the task, or (b) less than a third as bright as the task. Illuminating engineers refer axiomatically to the "10 to 1 brightness ratio"; that's considered the ceiling, for comfortable seeing, on the total variation between the brightest and darkest object in the visual field.

"Brightness" has quite a different meaning to the engineer than to a student or office worker; the latter speaks of a "bright" office, meaning that

there is enough light in it and that it is cheery looking. To the engineer, brightness is comparative and means the *relative* amount of light given off by various surfaces, whether the surface of a lighted fluorescent tube, a window, a glass-topped desk, a business machine, furniture, ceilings, walls, the floor, or anything else within normal range of vision. The brightest thing among the items mentioned would be the glowing tube—if it is not shielded—or the window. The mirror-like glass on the desk would come next, with other brightnesses graded down to those of the floor or of dark walnut or mahogany furniture.

Brightness is measured in "footlamberts" rather than "footcandles." When the footlamberts are within prescribed limits, the room is "well balanced" or

"co-ordinated" for comfortable seeing. (Most public utility companies, such as your local electric company, have instruments to make brightness surveys.)

Things "glare" at us when they are too bright *in comparison with their surroundings*. A beam from the street light outside your venetian window does not glare in the early gray of evening; but it does glare after nightfall, when it seems to beam squarely into your night-adjusted eyes. No survey is necessary to inform you that a window or the keys of a typewriter or parts of an office machine or a glossy piece of furniture sometimes glare at you. Whether direct from an overly bright fixture or reflected from a shiny surface or bit of chrome trim, glare can stab painfully; and even if it is not too intensely bright, it can still be fatiguing



BEFORE: Insufficient light in shorthand classroom, with sharp brightness-darkness contrasts, encouraged eye fatigue because of absence of "light balance" in the room.



AFTER: Improving quality and quantity of light and using lighter wall colors eliminated brightness-darkness contrasts and brought comfortable seeing into the room.

because your eyes must adjust constantly to varying brightnesses.

Again, extremes in variation are the trouble spot. It's the constant adaptation of the eyes, as they shift from lights to darks, that causes the headaches and other symptoms of eyestrain. "Tired eyes" are really a form of visual fatigue that affects the body far beyond the eyes themselves.

So it is that an illuminating engineer, invited into your school, has to consider much more than the size of light bulbs or tubes you are using in your room. He has to co-ordinate all the sources, both direct and indirect, and to control the amount of light so that all the elements are in balance—adequate for seeing and without areas of contrasting brilliance.

■ "Co-ordinating" Your Classroom's Light—

A study of 160,000 students was conducted by Dr. Darell B. Harmon* to determine desirable qualities in a classroom. He included many physical characteristics of classrooms in his study, including light; and he found the following factors essential to classroom seeing:

Enough intensity (or quantity) of light
Control of light to give correct quality
Co-ordinating all factors normally
within view to achieve the desired
10-to-1 maximum brightnesses

• **How Much Light?** No maximum has ever been established; it is doubtful that it will ever be, because it seems impossible to set a maximum standard for all conditions and all people. The problem, generally speaking, is getting even minimums.

For the first 38 years after Edison invented the incandescent lamp, we spent most of our engineering effort trying to get enough light out of an electric fixture and onto the task. Even today, most classrooms and offices are underlighted—in quantity of light, that is.

There is general agreement throughout the Illuminating Engineering Society and among individual engineers that a minimum of 30 footcandles of light is necessary for good seeing. Close work may be helped by a lighting level of 50 footcandles, and there are some classrooms and offices in which intensities range up to 100 footcandles or higher. Note the table of recommended minima, please.

• **Quality Control.** It is only since the fluorescent light came into common use, shortly before the last war, that we have made a real study of the quality of our lighting. Up to that time we were

in search of quantity. Good quality means comfortable seeing with good visibility, which, in turn, means less effort consumed in merely seeing. When a student or office worker is shifting his head and body and pawing his papers around to get away from glare, he is wasting energy.

Direct glare is a result of too-bright windows or lighting fixtures. Bringing it under control will also remove most of the cause for its villainous companion, reflected glare, the kind that bounces back from the task. Venetian blinds on windows make it possible to control the incoming light on bright days, particularly on sides where the sun strikes. Sunlight coming through flat glass windows can produce brightness contrasts between sun and shade areas as high as 100 to 1—and remember that 10 to 1 is the limit for eye comfort.

Students or office workers in 100-to-1 areas constantly fight reflected glare from the task, and their seeing is also handicapped by the sharp contrast between sunlight and shade, the latter perhaps created by the writing hand or even the pen or pencil itself. Yet, in such a room, the desks near the inside wall can be, and too frequently are, underlighted. The illuminating engineer strives for light that is evenly distributed.

That means that electrical illumination must be available for the inside areas and for dark days and dark seasonal hours; we want no line of demarcation where daylight leaves off and electrical light takes over. And, lest we repeat the glare potentials of uncontrolled daylight, we must control the light coming from fixtures by shields in order to get comfortable quality.

American Standard Practice for School Lighting*

| Locations | Minimum Footcandles |
|---|---------------------|
| Classrooms—on desks and chalkboards | 30** |
| Study halls, lecture rooms, art rooms, offices, libraries, shops, and laboratories | 30 |
| Classrooms for partially-seeing pupils and those requiring lip reading—on desks and chalkboards | 50** |
| Drafting rooms, typing rooms, sewing rooms | 50 |
| Auditoriums (not for study), cafeterias, lockerrooms, washrooms, stairways | 10 |
| Reception rooms, gyms, swimming rooms | 20 |
| Open corridors and store rooms | 5 |

*Sponsored by the Illuminating Engineering Society and the American Institute of Architects, and approved by the American Standards Association.

**Where chalkboards are used extensively for demonstration purposes, as in shorthand, higher levels than those indicated are highly desirable.

Shielded lighting equipment that projects the greater part of its output on the ceiling, with the lesser component coming through the luminous shield to make it blend into the lighted ceiling, makes for comfort, too.

■ Co-ordinating Other Light Factors—

In order to use the ceiling as a good light reflector, it is necessary to have it white and with a reflectance of not less than 80 per cent of the light cast upon it. The walls, too, constituting a greater area than the ceiling, must be fitted to the pattern of light dissemination. Illuminating engineers know that dark surfaces absorb light as a blotter absorbs water; therefore, the walls should be light in color, with at least 60 per cent reflectance.

Hardly anyone thinks of a floor as part of the lighting system, but it is. It can give back part of the light you pay for, or it can soak it up. The lighter floors we see nowadays in more modern classrooms and offices do more than add to cheeriness; they allow better use of light. Beyond that, they are a part of the general lightening-up process necessary to create the co-ordinated brightnesses required for comfortable seeing. Floors should have at least 20 per cent reflectance.

Dark furniture absorbs light just as dark ceilings or walls do. A dark green locker across the rear of one classroom was the cause of the loss of exactly 9 footcandles of light in its immediate area, while at the same time creating the undesirable pattern of dark color against the light wall. Much can be said for the old-fashioned "golden oak" furniture; it was not a light absorber, though too often it was finished with a high gloss varnish that picked up the unshielded lights of those days and presented pinpoints of reflected glare. Today's blonde furniture is usually "mat finished" and therefore fits the pattern of co-ordinated brightnesses.

Here is a "thumbnail" guide for measuring the brightness ratios between your ceiling and your overhead lighting fixture: It should be possible to lay a mirror face up on a desk and look at the light fixture through the mirror—without being stabbed in the eye by the reflection. The same condition applies to a window that is shielded by venetian blinds.

Having light colors throughout the furniture and decorations, with no-glare finishes, is important not only because light colors reflect and diffuse more light, but also because light colors lessen the contrast between the light sources and these other areas.

In brief, then, "seeing comfort" results from having (a) enough light, (b) controlled to eliminate brightness-darkness contrasts, with (c) the entire working area keyed or co-ordinated to the light pattern.



Chalkboard display of helpful reminders and learning aids is maintained at "working station" in Loveland High School

An Integrated Unit in Office Practice

It combines use of your billing,
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MRS. GERTRUDE BATES, Department Head
and HAROLD FERGUSON, Principal
Loveland High School
Loveland, Colorado

BUSINESS TEACHERS find themselves pretty much in a machine age these days. Even the smallest business department in the smallest high school must meet the demand for trained machine operators. Indeed, in some regards, it is even more important for the small school to offer some machine training, for the graduate is much more likely to enter an office where he must be jack-of-all-trades than is the case of his Big City cousin, who will probably enter a specialized office job. So, like thousands of other small high schools, ours offers a modest amount of business-machine training.

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The details have been so worked out that the unit can be used in any office-machines course, office-practice course, secretarial-practice course, or—if students have had some bookkeeping—in the advanced typing class. Indeed, it is even possible for the project to be conducted in the rear of the typing room under the more or less casual supervision of the teacher.

■ Step One: The Billing Activities—

We give our students a series of 160 billing problems. They represent the transactions of 25 customers, and involve the use of receipts, invoices, and credit memo-



IF IT HAS NOT already happened to you, almost inevitably it will: Someday you'll find yourself faced with the job of preparing and putting on a radio program. Most likely you'll be told only that fifteen minutes are at your disposal on the local station. The whole problem of what to do with them is up to you.

This situation is not an unfamiliar one. Radio stations open their microphones every day for specialized local programs prepared and broadcast by persons not acquainted with radio techniques. The people who do these programs are no different from you. They, too, have spent puzzled moments of wondering what to do and how to do it.

I'd like to suggest a few fundamental ideas and short cuts that will make your "inevitable" assignment less nightmarish than it might be.

■ Initial Planning—

One of the first and most important decisions that you must make is what you want to accomplish with the program or series of programs with which you are concerned. In deciding this, be specific in your own mind. Decide on a goal that is attainable. You can't discuss the whole system of Democracy in fifteen minutes, for example; but you probably could do a fair job of telling people in that length of time why they should vote. Your program should have a specific and a single purpose, a purpose that can be accomplished comfortably in the program's time limit.

Just as important as having a fine definition of purpose is having a clear concept of the audience you want to reach. At first you might think, because you are using a mass medium, that "everybody" is the audience. However, the radio audience, like the population itself, is made up of groups of many and varied interests, some of whom will have a deep interest in *your* program and others of whom will switch it off immediately.

You will simplify the preparation of your program if you can visualize the kind of person you want to influence

and talk directly to him. As a general rule, it is wise to define as precisely as possible the group or groups within the total population toward whom you are directing your remarks. You will then be better able to choose material that will interest them.

• *Let's illustrate* with a hypothetical case. You are particularly well qualified, let's say, in the field of economics. You have fifteen minutes at your disposal on the local station. In your initial thinking, consideration of purpose and audience go hand in hand with the time of day that the program will be broadcast. If you are to go on the air before 7 a.m., you'll have largely a farm audience; between 7 and 9 a.m., laborers and white-collar workers and their families; midmorning or mid-afternoon, housewives; and evenings, a family audience.

Assume that you are going on in mid-afternoon. Your audience is the housewife, relaxing between mealtime chores. What is her interest? Certainly not an academic discussion of our exports to South Africa for the past decade. She is interested in her oversized food bill, the local sales tax, her husband's pay envelope.

This analysis leads you to some rather specific purposes you might want to accomplish with your special knowledge. If you put on a program about her food bill, you might want "to inform the housewife on tricks in wise food buying"; or, in the case of hubby's wages, "to suggest ways of stretching the budget dollar," or "to explain the value of establishing personal credit," or "to give a few workable hints on budgeting."

Through this mental process, you analyze your audience in terms of personal interests, and then you plan to satisfy those interests with your specialized knowledge.

■ What Kind of Program—

When you are fairly clear in your own mind as to what you want to say on your program and to whom, your next step is to consider what format—what kind of program—you'll employ. Several easily recognized formats come

HOW TO PLAN A 15-MINUTE RADIO PROGRAM

EDWARD C. JONES
Radio-Television Center
Syracuse University

to mind immediately, such as the variety show, drama, music, round-table discussion, quiz.

In choosing the format for your program, factors that should be a great influence are the time, money, and personnel required. All the formats just mentioned involve more of these factors than are likely to be available to you.

The one format that involves the least number of complicating factors and that you can control the most easily all the way is the simple talk. It has the virtue of simplicity of preparation and production as well as great effectiveness when properly presented.

■ General Program Requirements—

Before discussing the "talk" program specifically, let us think about the requirements of programs in general, regardless of format. First, they must attract an audience. This means that the opening minute or two of the program must compel the audience to listen; it must contain ideas or elements that cause the listener to want to hear what follows; it must be the showcase for the program, the teaser that says, in effect, "Stay tuned for the next highly interesting fifteen minutes."

There is one other fundamental thing that the opening of the program must do, and that is introduce the participants, establish their authority, and orient the audience to the subject matter of the program. This is accomplished less formally (even on the big comedy-variety hours) by the MC, who welcomes the audience and then, to a roar of applause, says, "And now here he is, the funniest man in radio—Jack Black."

That kind of showmanship, even though on a more dignified plane, is necessary in the program you might find yourself doing. It should make the listener feel that this is going to be one of the most interesting—most vital—quarter hours in radio.

■ Writing Your Talk—

Ideally, the "talk" program using only one speaker will not be longer than fifteen minutes. Actually, ten minutes is better in some cases in order to avoid monotony.

An outline of the points you want to make will help considerably in writing your talk. Again, singleness of purpose is important. Jot all your ideas down on paper and then weed out those that have the least bearing on the subject.

As you begin to write, remember that your listener needs only to flick a switch, and you have lost him. It is imperative, therefore, that you continue to hold his interest after having attracted it in the opening. Your talk will be competing with a number of household distractions, such as newspaper reading, baby tending, and dishwashing. You'll

need continually to spark waning interest with anecdotes, illustrations, and human interest.

Dull material can often be turned into very interesting copy by relating it to things familiar to the listeners. The abstract word "inflation" is very clearly understood by the housewife, for example, when it is concretely explained in terms of the price of butter.

In writing for radio, you are writing solely for the ear, and nothing matters except how it sounds. Even rules of grammar are sometimes abandoned in favor of understandable colloquial speech. The talk script must sound conversational, as though you were sitting across a living room speaking informally with two or three persons in the home. Radio speech is not oratory, nor is it literary. Effectively, it is the everyday speech of the man on the street.

Therefore, I suggest that you mumble as you write. In this way you will hear the sound of the talk. You'll detect the unwanted literary stuffiness that might creep in. You also will hear the possible *she-sells-sea-shells* phrases that would trip you when you get on the air. Mumble and think sound. Think of conversing with two or three people, not an audience. Be friendly and conversational.

Finally, save the last two or three minutes of the program for a summary that will restate your key ideas and emphasize points you want to make. Having summarized, thank your audience and sign off. Don't let any additional comments become an anticlimax.

■ Script Rules—

The best paper for the script you will use in the studio is something soft and non-crackling, such as newsprint. Onion-skin and hard-finished papers sound like cracking timbers if carelessly handled in front of the microphone. Size 8½ x 11 paper is preferred, because it can be filed easily and also because the length of the script can be judged quickly by a radio man. Six to seven double-spaced pages equal about ten minutes for the average delivery. Always double-space your script, to allow for last-minute editing and insertions. Never carry a sentence over from one page to the next. This can be disastrous if your pages get out of order on the air and you wind up with an unfinished sentence at the bottom of page 3 when page 4 doesn't follow. You'll help prevent this calamity, too, if you'll number each page at the top in bold pencil. Then, if the pages should scatter on the studio floor, they can be re-assembled quickly.

■ You and the Studio—

It's a good idea to discuss your program with the station's program director. He may even insist on an advance copy of your script; but, if he doesn't, he'd appreciate your thought-

fulness and co-operative attitude if you give it to him anyway. He may have some valuable suggestions for improving it.

Your most direct contact while on the air will be with the announcer on duty and the engineer in the control room. Both these fellows have the quality of your program at heart. Each wants you to do a good job and will assist you in any way he can. Capitalize on their years of experience; take whatever suggestions they offer. They will coach you on how far to sit from the mike, what hand-signals they will use, and probably even provide you with a glass of water to have handy in case your mouth begins to feel as though it were lined with cotton.

The announcer and the engineer will be very helpful in getting your program off to a good start and seeing that you end on time. To you, they will seem too sure of themselves—almost casual—as the program preceding yours draws to an end. Their professional calm may serve only to heighten your own nervousness as the hands of the clock sweep toward air time.

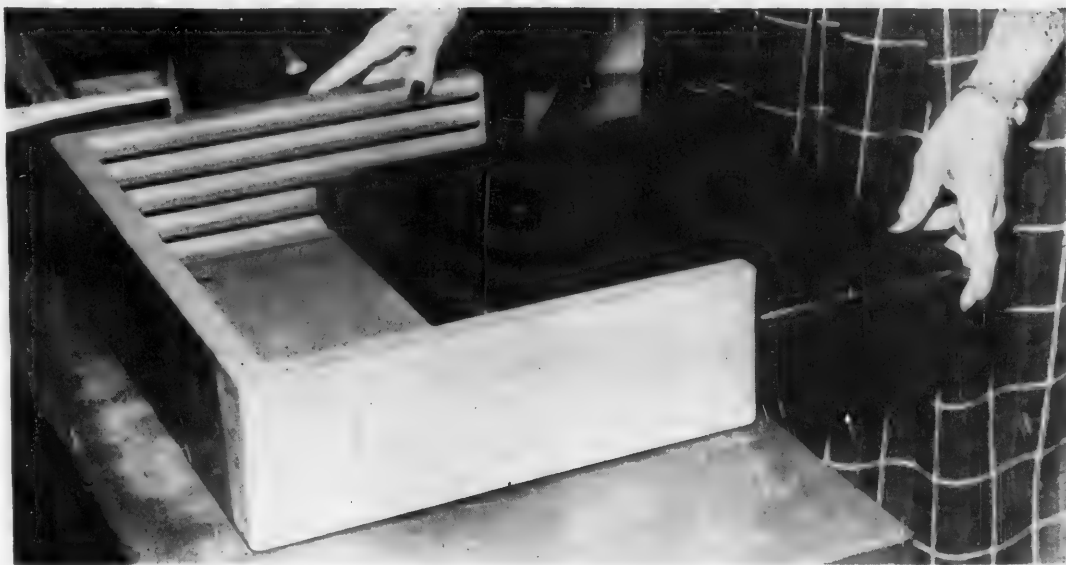
And this is the point where advice fails me. I know of no cure for nervousness—nor do I think there should be a cure. Nervousness, I firmly believe, is essential to a good program; it is a stimulant to enthusiasm; it keeps you alert and interesting. When any performer, amateur or professional, fails to feel the perspiration of nervousness in his palms and a quickening of the heartbeat just before the big show, his best years in the business are over.

■ Strictly Business—

A program series prepared and broadcast at Syracuse University by Dr. Carroll Nolan, of our College of Business Administration, was evolved in the manner suggested by this article. Doctor Nolan had had no radio experience before I approached him, as manager of the university station, with the proposal that he do a series of programs about business.

Together, we hacked away at the problem of what we wanted to present and for whom the program was intended. The result of many hours of conference and planning was a series called "Strictly Business," in which we defined the audience as the local Syracuse businessman. Our goal was to present news and information to help him in the daily operation of his business.

Doctor Nolan, through straight talks and interviews, used his quarter hour each week to present informally the kind of material that would be of most help to a man confronted with all kinds of complicating factors, governmental and otherwise, in running a private business. The program planning paid off in netting a loyal audience of exactly the kind of persons we wanted to reach.



Photos, Courtesy Farm Bureau Insurance Companies

We Made Our Own "Lift Boxes"

AS A RESULT of a series of trials, made-to-order "lift boxes" are now standard equipment for typists at the Farm Bureau Insurance Companies. Our lift box is a three-sided metal frame with brackets that support a movable shelf in any one of four positions. By placing the shelf in one of those positions, a girl can raise her typewriter from one to four inches above the normal height of a secretarial desk or typewriter table.



Muriel Erion is typing instructor in the training classes of the Farm Bureau Insurance Companies

We became interested in typewriter height after a visit from Miss Louise Green, Remington Rand utilization consultant, who visited our training school (we conduct classes in beginning and advanced typewriting and shorthand, machine transcription, etc.). Miss Green explained that typewriters should be at a height that made it possible for the forearms, wrists, and fingers to slant at the same angle as the slope of the keyboard.

We tested the idea through the use of wooden lift boxes, and the improvement in typing performance was so great that we have since equipped our classroom with metal lift boxes.

For some months, use of the boxes was confined to our classroom; however, as students completing courses moved on to typing jobs in our offices, many asked to be supplied with the boxes. Now, the boxes are stocked by the Supply Department—they are gray, to match other equipment.

Next, of course, we began to get inquiry from other office workers who had received their training elsewhere than in our classes; so, we toured our Companies' offices, giving demonstrations and—when a girl became interested—set up her machine with a lift box.

Not every girl wanted to keep her lift box, but most girls have kept the boxes and report that they type better and with less fatigue.

With the adjustment of typewriter height, we also found it necessary in many instances to adjust the height of the seat of the chairs. When we did this for the smaller girls, they found their feet dangling off the floor; for them, we had to provide low foot stools.

All in all, making these adjustments has increased production greatly.—*Muriel Erion, Farm Bureau Insurance Companies, Columbus, Ohio.*












SPAULDING HIGH SCHOOL

RETAIL MERCHANDISING CLASS OF '52

TAKES OVER NEWBERRY'S

THURSDAY MORNING, MAY 29TH

To further aid in teaching our manager apprentices the practical side of everyday business, J. J. Newberry Co. takes great pleasure in having the Spaulding High School Retail Merchandising Class of 1952 take over the management and operation of our store Thursday morning, May 29th. In conjunction with the school educational program it is our sincere hope that the attempt of these young people to actually operate a store will add not a little to the greater things ahead for the class.

| | | |
|---|--|--|
|  <p>Asst. Manager Manuel Mesa suggests</p> <p>TODAY'S SPECIAL!</p> <p>INFANTS' SUN SUITS 2 for \$1.00 <small>Regular \$1.50 Value</small></p> <p>SHOP NEWBERRY'S FIRST</p> |  <p>Manager James Taylor suggests</p> <p>For that Recreation Work End 50 Orange-15 Beaker Full Fashioned</p> <p>NYLONS 67¢</p> <p>SHOP NEWBERRY'S FIRST</p> |  <p>Asst. Manager Philip Dalton suggests</p> <p>You bring the CHILDREN in for a ride on DRONGO</p> <p>The Mechanical Horse Only 10¢ a ride</p> <p>SHOP NEWBERRY'S FIRST</p> |
| <p>Dept. Manager Evangelina Lopez suggests</p> <p>GIRLS' SUN DRESSES 99¢ <small>Value 7 to 10 Reg. \$1.50 Value</small></p> <p></p> | <p>Dept. Manager Irma Somers suggests</p> <p>INFANTS' TWEED CRAWLERS 88¢ <small>Value 90¢ Reg. \$1.20</small></p> <p></p> | <p>Luncheonette Mgr. Frances Makela suggests</p> <p>TRY ONE OF OUR FAMOUS BANANA SPLITS 30¢</p> <p></p> |
| <p>Dept. Manager Vivian Shattowart suggests</p> <p>LIGHTS' COTTON PRINT SHIRTS 88¢</p> <p></p> | <p>Dept. Manager Leslie Stenhardt suggests</p> <p>BOYS' WHITE TEE SHIRTS 2 for \$1.00 <small>Value 2 for \$1.50 Reg. \$2.00</small></p> <p></p> | <p>Dept. Manager Ellen Shary suggests</p> <p>FRESH POUND BOX ASSORTED CHOCOLATES 57¢</p> <p></p> |
| <p>Dept. Manager Robert Gault suggests</p> <p>Here is the time to PAINT & CLEAN around the house. See Our Complete Line of Lowcost Paints!</p> <p></p> | <p>Dept. Manager Joseph Morris suggests</p> <p>Both Locking Adjustable WINDOW SCREENS 66¢</p> <p></p> | |

PHOTOGRAPHS
Compliments of STUDD GUYDE
We hope that many adults will take an interest in this program and we will appreciate any constructive suggestion.

J. J. NEWBERRY CO. Open until 9 P. M., Thursday
Closed Friday, Decoration Day

BARRE, VT. — Phone 1420-M

Store for a Day

In Barre, Vermont, the high school students took over the local Newberry store for half a day. This was easy to arrange and full of rich learning values. It gave the students the administrative point of view.

DONALD C. BEEDE and M. GERARD GENDRON
Spaulding High School, Barre, Vermont

Someone else beat us to it, of course. We had thought for a long time of sponsoring a "Store for a Day" experience for the retail merchandising class at our school, and we had sounded out some of the local merchants. After all, when you are training folks for store work, it is obviously a good idea to give them a taste of real, responsible store activities.

But we didn't get the project actually rolling until, late last spring, the manager of the local J. J. Newberry store called us into the store and showed us a large clipping from another town's newspaper. The clipping contained a photo of each member of the merchandising class at Kingston, New York, High School. It told how the students had taken over a store "for a day," and the position held by each student—manager, assistant managers, department heads, and so on—was identified.

"That's what we've been talking about," we said; and he nodded. The fact that someone else had beaten us to the draw didn't matter; in fact, it reinforced our hand—gave the local merchant assurance, and a better idea of what we were after. (And that's why we write this report.)

■ We Set It Up—

It didn't take long to make preliminary arrangements with the Newberry store manager; then the permission of our principal, Frank W. Mayo, was readily obtained. The class was eager to undertake the project, even though the only date on which we could schedule it was the same as "Senior Day" in the high school. As one student said, "We have to be on our regular D.E. jobs in the afternoon; it won't matter much if we miss Senior Day doings in the morning, will it?"

The regular D.E. jobs were something of a problem. We wanted to hold "store for a day" for a whole day; but our students could hardly abandon their regular co-operative positions, and so we settled for a half-day "store for a day." (But we recommend a whole day.)

• Co-operation was a keynote. It was wonderful.

The store manager assumed the

cost of publicity—the cost of inserting a half-page advertisement in the local newspaper. The advertisement was designed by the store manager and the teacher-co-ordinator. A local photographer donated his services, which was kind of him, of course, but which also brought him good publicity.

The school newspaper gave our project favorable attention the week before the event, and the local town newspaper ran a front-page news item on the project the day before.

The responsibility felt by the class was evidenced by its *asking* for a review of selling steps, of types of customers, of merchandise information, and related topics. It's the case of the "felt need."

We had such a review, too, a good one. To make it more dramatic and to cause a more lasting effect, real merchandise was brought into the classroom. Various students assumed the roles of different types of customers, in order to test the ingenuity and patience of classmates in handling customers.

■ We Really Get Ready—

For at least three weeks prior to the big day, discussion about what to do and how to do it was the order of the day. A small portion of the time was used in determining the allocation of personnel. The manager - trainee, assistant - manager-trainees, and so on, were selected by the members of the class, voting largely on the basis of class leadership, selling ability, executive ability, and scholastic achievement. The selections were good ones.

The manager-trainee and his top assistants visited the store several times to discuss duties, procedures, and store layout with the manager, Mr. Wendell Parker.

On the day before "Store for a Day," the entire group of trainees went to the store to observe the workers whose places they were to take, to note the location of departments, to study the kinds and location of merchandise, to analyze the types of customers they were to meet, and to obtain similar pertinent information that would develop harmony and teamwork. The final in-

structions were for the trainees to meet at the store the next morning a half hour before the store opening.

■ Store for a Day in Action—

Promptly at 8:30 the next morning, the entire class—spic and span in appearance—was at the store, alert and eager for the project.

Once again the store manager reviewed with the student manager and his assistants such things as store policies, cash-handling, cash-register operation, selling procedures, and techniques inherent in the jobs. This information was duly passed on to the student department heads, and they in turn reviewed it with the counter personnel. Finally, each trainee was given a lapel name card; our junior selling class had made cards for each of our workers.

In the meantime, we should insert here, a quota had been set for each trainee. The amount of sales for each was arrived at by discussion. The trainees thought that Manager Parker had set the amounts too low; he thought the trainees had set them too high. However, judging from past experiences and considering the weather of the day—rain—a satisfactory quota was determined for each counter. Manager Parker offered a bonus: a silver dollar for each trainee who met his quota.

• At 9:00, Mr. Parker handed the keys of the store to the student manager. "Go to it, boy; it's all yours."

Never did a group enter more wholeheartedly into a project. The first hour was slow, but the second and third hours were so busy that they had come and gone before the students realized the time was up. Student co-operated with student; student with regular store personnel; and vice versa. Trainee-managers and department heads solved any problems that arose and smoothed the way in other matters in the ready manner of old-timers.

Customers were served; suggestion selling was practiced exceedingly well; cash registers rang out the glad tidings of quotas met, even of quotas being doubled.

Then, all too suddenly, the closing signal rang and the student trainees came to the rear of the store for a

review of the morning's experience.

■ Store for a Day, in Retrospect—

It was evident that the trainees had experienced and had *felt* the responsibility of *operating* a big store. They had discovered, first hand, some of the problems of administration. They enjoyed the flush of satisfaction, too. It was especially pleasing to an observer to note these things as the trainees listened to Mr. Parker.

And it was pleasing, too, while the students were reporting what had impressed them most, to note the repeated use of two words—*co-operation* and *responsibility*. In view of the general lack of these two qualities among us these days, it would seem that the greatest praise we can offer the "Store for a Day" project is to point out that our students had learned the meaning and importance of those two words.

■ Some Suggestions for Others—

Everyone involved in the project benefited greatly from it, thanks to our painstaking advanced planning.

The students recognized how much they had learned; for many, the experience was direct vocational guidance, for they decided positively whether they would or would not like to plan for career merchandising. Certainly the school's sales-training program got a shot in the arm. Certainly the store manager benefited—and not alone in dollars and cents; he commented about how much his regular sales staff had learned from the students.

But there are suggestions we would offer to other teachers:

1. Plan to use a whole day.
2. If there are two or more floors in the store, have store organization plans and layout charts for study in advance of the day.
3. Develop a plan for accurate estimation of sales quotas.
4. Encourage the retail merchant to counsel with the students, in addition to the teacher, concerning advertising for "Store for a Day."

■ Postscript—

You're wondering how the students made out with their quotas? Well, every student passed his quota—and got his silver-dollar bonus.



TYPEWRITING FOR ADULTS IN A METROPOLITAN NIGHT SCHOOL

Part One: Electrics Versus Manuals

OPAL H. DeLANCEY, State Teachers College, Paterson, New Jersey
Formerly, City College of New York

IT IS EIGHT O'CLOCK, the hour when the average New Yorker, after a good dinner, settles down to an evening of relaxation of one kind or another. There are some of his fellow citizens, however, who are more seriously engaged. From all the four corners of the city, they are converging on an old, four-story building in the heart of the financial and business district of Manhattan, intent on arriving in good time for their 8:20 class. They are not children nor young people; they are adults, most of them employed; and they are attending a class in typing at the Midtown Business Center of the City College of New York.

Midtown Business Center, two blocks from Madison Square Garden and four blocks from Radio City and Rockefeller Center, is a part of the Evening and Extension Division of the School of Business Administration of the City College of New York. It was established five years ago, under the direction of Dr. Robert A. Love, to take care of an enrollment swelled by the many veterans returning to their studies after the war's end. During its five-year period of existence, the Midtown Business Center has provided more than fourteen million classroom hours of instruction to the students in its various undergraduate, graduate, and special programs, handling as many as seventeen thousand individuals in a single year.

■ The 8:20 p.m. Typing Class—

The typing class in which we are interested is truly an example of democracy in action. In it all nationalities, races, and religions work together. A teacher with a Master's degree may sit at the desk next to one of her former students, a girl who left grade school before graduation to earn her living doing housework by the hour. An elevator

boy may sit next to his boss, an executive with years of experience (and may surpass him in both speed and accuracy, too). A foreigner who has just applied for his first citizenship papers may have an excellent command of the English language, while the native-born American beside



him may both speak and read his own tongue with difficulty. One woman attends class after an eight-hour day (with possibly two or more hours commuting and nothing to eat other than a hurried sandwich at a lunch counter) in order to qualify for a better job; another drifts in after a leisurely day (late rising, a day spent in puttering aimlessly

around an apartment, plenty of good food, and perhaps a nap after lunch) for the purpose of escaping boredom by "trying something different" and by meeting interesting people.

In spite of marked differences in race, nationality, religion, marital status, and economic background, the thirty-nine members of this particular group, ranging in age from nineteen to sixty-seven, have certain very definite things in common. All show a distinct feeling of friendliness toward one another. All know exactly why they are here—although one may have a more valid reason (job upgrading) than another (meeting new people) for being here.

All—even the young men whose main object, one suspects, may be to draw their GI compensation—have a strong sense of responsibility toward the other members of the class and their learning problems. Those who finish their own work quickly try to help the slower learners with whatever is causing them trouble, and sometimes their help is worth more than any the instructor could give. All want to learn. Some are slow because they are so tired by night; some because they are older and do not have the muscular co-ordination they once had; some because they may have a lesser gift of mental equipment; all, nevertheless, really want to learn and try to learn.

■ The Instructor of the 8:20 Class—

The rapport between the instructor and a class of adult students is usually excellent; they are more ready to give loyalty and to co-operate than a class of younger students. It is not necessary with adult students, as it frequently is with youngsters, to make great effort to motivate learning; adults come ready equipped with motives, and the instructor's job is to help them attain their desired goals with the greatest economy of time and effort.

They are intensely interested in the "why" of what they are told to do, and they are perfectly frank in recommending and undertaking a change in technique if they feel it will be helpful. Furthermore, if they do not think that the particular technique works best for them, they will quietly do just as they please—and often solve their own problems by doing so.

Adult students want to help the instructor, and they willingly volunteer for special projects and give any personal information that the instructor feels will be of value to her. They want to do their work well so as to be a credit to the instructor, and when they do poorly they feel that they have let their instructor down.

The instructor, on her part, feels inspired by the eagerness and enthusiasm of her adult students, and she gives them her best and thoroughly enjoys doing so. She, too, may have worked a full day before coming to Midtown for her night classes. She, too, may have commuted long distances, with only a hastily snatched meal somewhere along the way. Often, she may come to class wondering how she can possibly teach several hours more. By the end of the first fifteen minutes' teaching, however, she is caught up by the spirit of the class and, at the end of the period, sometimes leaves more rested than when she entered the door at the beginning of the hour.

■ The Electric-versus-Manual Experiment—

It was with just such a group of adult students and under just such classroom conditions that the writer was privileged to carry out a most interesting experiment in training a group of "pure beginners" in typing (chosen from among the thirty-nine members of the class because they were pure beginners) on both manual and electric typewriters. Without being hampered by an "editorial we" or by a stilted "the writer thinks or feels" this and that, let her speak to you directly of her experiences.

Although students enroll for a beginning class in typewriting, it is difficult to find adults who have not used a typewriter before enrolling in the class. By close questioning and by direct observation, I found last winter that among

the thirty-nine members of my class in beginning typewriting I had sixteen pure beginners. Of these sixteen students, thirteen volunteered to take part in an experiment to determine whether pure beginners trained on electric or on manual typewriters would achieve the greater speed with a higher degree of accuracy.

Of the remaining three pure beginners, one had to be eliminated because of a poor attendance record; it is only natural that, in an adult program, a student might have a change in work assignment or might have children sick at home, which would necessarily limit her attendance in class. The other two did not care to take part in the experiment. Undoubtedly, a little persuasion might have worked; but I wanted to be sure that no one felt under any obligation to submit personal information and records unless he really wanted to do so.

I had no way of obtaining the IQ records of my students in the experimental group; any reference made to relative degrees of intelligence must be construed as my personal estimate. I make no claim that the data presented are of statistical significance; they are based on only thirteen cases and are given only to indicate the results obtained in these particular cases.

The class met twice a week, on Tuesday and Thursday evenings, from 8:20 to 10 p.m., with a ten-minute break for a rest period. Theoretically, the course was fifteen weeks long. Actually, however, due to time lost in registration and on holidays and to time spent on special programs, the class had 50 classroom periods (of 50 minutes each) of instruction. Time was lost, too, because of visitors and some photographers who came to observe what went on in such an experiment. Incidentally, the students simply loved having visitors and being photographed—though I must add that the scores of some were lower on the evenings when too many visitors were present. Others thrived on visitors; the more visitors, the better they could show off.

After talking with the students in the experimental group, I assigned nine of them to electric typewriters and four to manual machines. Preparation outside of the class period was not encouraged; and, as far as I was able to determine, very little work was attempted other than that done during the class period. I do know that none of the students had electric typewriters available for work outside of the class period. I made every effort to equalize instruction between the manual and the electric groups; the electric group received no special instruction or attention.

■ The Outcomes, Statistically Speaking—

The number of cases in our modest experiment (9 electric and 4 manual) is of course too small to make our findings conclusive, although they are persuasive. To discount to some degree the extremes in range, the figures cited below are averages for the two groups of students.

• *One-Minute Drives.* What was the highest speed each student attained? I selected from each student's papers the one with the highest speed score with no more than 2 errors made at any time during the term by each student on one-minute timings on practiced, one-line speed sentences. Averages, in gross words a minute:

| | |
|---------------------------------------|-------|
| Average of 9 electric operators | 74.44 |
| Average of 4 manual operators | 46.50 |
| Margin of electric superiority | 27.94 |

The actual scores of the 9 electric operators were 129, 96, 72, 72, 66, 65, 64, 54, and 52; of the 4 manual operators, 60, 58, 38, and 30. It is interesting to note that seven of the nine electric operators outsped all four manual operators.

• *New-Matter Scores.* To note also the respective rates of skill development, I tabulated each student's best writing on unpracticed material (Gregg Typing Tests) in the 16th, 32nd, and 48th class periods. The writings were for 1, 3, and 3 minutes respectively. The achievement:

(Continued on page 345)

Getting the Most Out of

Some Voice-of-Experience Suggestions by

EARL F. ROCK
East Side High School
Newark, New Jersey

IN OUR SECRETARIAL-PRACTICE course, filing is one of several units through which our students advance by a rotation schedule. We have had considerable experience with the filing unit over a period of years, and we have tested many ideas for making the unit pleasanter and more effective.

The filing unit is not a spontaneously happy one, as every secretarial-practice teacher knows; it sometimes takes considerable ingenuity to stir student enthusiasm for it, to make it interesting, to make it so functional that the facts and procedures and methods and rules stick in the memory after the student has gone on to other units in the course. Through our experience we have learned much; and, from what we have learned, the following suggestions emerge.

■ Suggestions Concerning Subject Content—

We give our students a reasonable proficiency in the major phases of filing that they may be called upon to perform in our local business offices. We make certain that our students get a thorough knowledge of the alphabetic system of indexing and filing, a working knowledge of the Varidex Alphabetic Index, and an acquaintance with the materials used in filing—with emphasis on where help can be obtained when the young office worker faces a new filing problem.

Our students are given only brief information on subject, geographic, and numeric filing systems. We do not have the time to develop understanding and genuine skill on these specialized types of filing. Although we are well aware that there are very intricate systems of filing, such as the Soundex and the Dewey systems, we have not found it advisable to include them in our program. Provision for instruction in specialized systems would exclude training that is more important to the job proficiency of our students.

We have found through follow-up studies of our graduates and by surveys in our communities that our alumni do not use specialized systems in the offices in which they find employment. We believe that graduates can, by using their intelligence and applying their background of filing information about more general systems, adapt themselves to the unique conditions of some offices. We do tell our students about special systems, but we no longer train students in their use.

■ Suggestions Concerning the Start of the Unit—

There are doubtless as many different ways of introducing the filing unit as there are teachers of filing. The most common type of introduction, we believe, is the one in which, before the class divides itself into rotation groups, the entire class is taught the principal rules and tested on

them. Such an approach takes about four 40-minute periods if a text like Remington Rand's *Progressive Indexing and Filing* is used.

While that approach is popular, we have found a better approach, we believe, in preceding the start of the filing unit with a unit on the use of the telephone directory. We give each pupil a telephone directory (last year's will do, and the telephone company will be happy to give you enough copies for your class or your rotation group). We give the pupils also a series of name listings of firms and individuals for whom telephone numbers are to be located.

Each list includes about 40 to 50 names, and these require the use of both the regular and the classified sections of the directory. The lists emphasize some names and titles that give difficulty in filing—Government offices, words written as numbers, words treated as one or two words, compounded geographic or locational names, hyphenated names, and so on. A typical list would include:

1. The Newark office of the FBI
2. Our high school office
3. Newark City Ice Company
4. Federal Civil Service Commission
5. New Jersey Civil Service Commission
- ...
11. Nwk Museum at 43 Washington Street
12. Mrs. Helen McCann, 853 South 15th Street
13. Motor Vehicle Registration Agency
14. Newark Department of Public Health
15. U. S. Beef Company
- ...
21. The Otto-Newark Company, 37 Fifth Avenue
22. PBZ Laboratories, 369 Broad Street
23. West Jersey Telephone Company, 60 Park Place
24. South Orange Ave. Window Shade Company
25. Family Court, City Hall
- ...
31. TWA
32. Junior Employment Dept. of Essex County
33. Newark Free Public Library
34. Marriage License Bureau, City Hall
35. Our football stadium.

We have used the lists in many different ways. One of the best is to make a game of seeing which student can find the name and phone number most quickly from a given Go! signal—the challenge of competition makes this activity interesting and important. Use of the telephone directories sets the stage for genuine understanding of the importance of filing rules and leads naturally into their study.

Another method of introducing filing without discussion by the entire class is through the use of job work sheets containing specific directions and problem materials for undertaking the unit as a project. Still another method is a combination of the telephone-directory approach and the work-sheets approach.

■ Suggestions on the Teaching of Indexing—

Some teachers have said they like to introduce indexing by having students find things in a file. We have not successfully used this approach—turning pupils loose in a file

the Filing Unit

without a basic knowledge of the rules for indexing and filing is like turning a person loose in a forest without a compass or map. Every experiment with this approach convinces us anew that the rules must come first.

(By this, we do not mean, however, that the rules must be memorized; they should be *developed*, not memorized. It is entirely possible to develop an understanding of the rules through carefully graded, functional exercises—without rote memorization. In a functional plan, the student learns the rule by doing; it is an inductive method of rule presentation. We have tested the carry-over effect of learning rules by the functional versus the rote approaches; the functional method has a vastly superior carry-over.)

While there are many approaches to the teaching of indexing, we have found our most successful method to be the approach using first the telephone directory and then work sheets to provide functional mastery of the indexing rules in conjunction with the textbook. The work sheet illustrated, for example, gives the students precise instruction for doing the 200 cards in Job 2 in the Remington textbook; the work sheet puts the student to work functionally, solidifies mastery of the rules. The work-sheet method permits immediate grouping for the rotation plan, individualizes instruction, permits each student to work at his own pace, and provides numerous checking points to keep the student from going wrong.

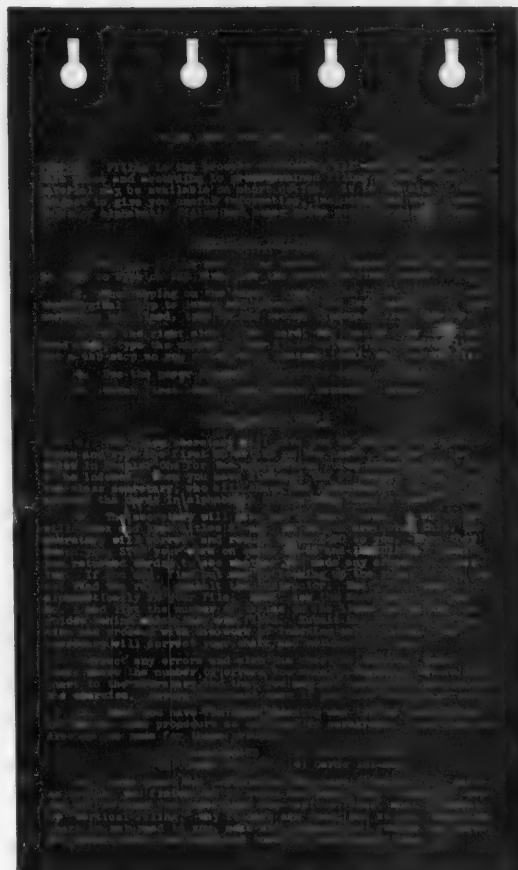
■ Suggestions for Teaching Correspondence Filing—

We like to use a plan that provides for the rotation of all groups through the alphabetic indexing and filing exercises before proceeding to the handling of correspondence filing. We teach correspondence filing to the entire class, as a whole, stopping the rotation schedule long enough to provide this group instruction.

- We start with a brief review of the history of filing, developing an understanding especially of the various ways that needed information may be stored and located. We examine Shannon and Bellows files; we use filmstrips and the blackboard. Our introduction requires, usually, one 40-minute period.

Next, we spend three periods discussing such questions as these:

1. What are the major classifications of correspondence filing? What is subject filing? What is name filing?
2. What are the functions of a mailing department? Who is in charge of mail? What is a time stamp? When is a time stamp used?
3. What are the materials handled in the filing department? What are carbon copies? What other ways are there for making copies?
4. What are some other methods of filing? What is numeric filing? What is geographic filing?
5. What is "rough sorting"?
6. What are the various kinds of folders? How is each used? What are their different kinds?
7. What is meant by "active correspondents" and "inactive correspondents"?
8. Where can information about filing equipment be obtained?



On one stencil the author gives complete directions for doing a 200-card job in RemRand text.

- After discussion of these questions and a brief review of the things learned in the exercises on the basic filing rules, we are ready to start practice in correspondence filing. Most high school youngsters like correspondence filing—especially when miniature letter sets are used. We find that the 75 units of correspondence for teaching Remington Rand's Varidex Alphabetic Index serve our needs amply.

We distribute the sets to the class, along with the Library Bureau Outfit No. 3, which consists of guides, folders, and a file box. After the materials have been distributed, the entire class then works as a group, everyone progressing at the same rate. The pupils are asked to look at Letter 1 and to decide under what title it should be filed. They volunteer their responses. When most of the students have had time to arrive at a decision, one pupil gives the answer, which is discussed and analyzed to see why the letter could or could not be filed under another title.

We discuss, too, the steps taken in preparing the material for the file, with great stress on the fact that nothing is filed until it is released. Once the material is properly released, it should be quickly scanned and a filing title decided upon. We code by colored circles.

(Continued on page 345)

Action Questions in Bookkeeping

DR. I. DAVID SATLOW, Jefferson High School, Brooklyn, New York

AT THE START of this century, bookkeeping instruction was mechanical. The students were given rules, then given entry problems that fitted the rules and gave the students practice in applying them. The new century brought a new *thinking* approach to the bookkeeping classroom. Drill questions were replaced by thought-provoking questions. A new kind of question appeared: the *action* question, one in which a situation is described and the student is asked "What would you do?" to solve the dilemma presented in the situation.

A course of action is called for; the mere repetition of facts from the textbook does not solve the dilemma. The student must think; if the questions are realistic and challenging, he will *want* to think. He will need to refer to his text, perhaps; but he will need to think and plan *his* course of action.

"Class," you say, for example, "in preparing a bank deposit, you discover that one of your customers has misspelled your name on a check that he has sent you. What will you do?"

There is discussion and probing. Basic, everyday business procedures of which many pupils are in ignorance can be learned through this situation.

"Send it back to him!" chortles one student, but his classmates shout him down, pointing out that sending back the check would take time, that the customer may already be aggravated, and so on. Someone will suggest that he would simply endorse the check, using the misspelled version in his own signature. Finally the possibility of using two endorsements—first, misspelled; then, correctly spelled—will be brought out. The reasons why this solution is not only acceptable but good can be brought out; basic procedures involved in endorsement are thus developed and understood.

"You wish to purchase goods from a firm that is a thousand miles away," you say on another occasion. "How would you make payment?" Discussion would bring to light the fact that you are unknown to the out-of-town concern and that, therefore, your check would not be acceptable. The need for a bank draft or money order becomes apparent. The use of each is brought out.

"You heard Paul Simon's note, due in ten days. You cannot travel to Boston to collect the money. How would you collect it?" The routines involved in endorsing a note for collection and in leaving it at the bank, together with the actual procedures that arise in transactions with a correspondent bank and the bank charges for the collection service can readily be brought out in such a meaningful situation.

"You sent a sight draft to a customer whose account is past due. He refuses to honor the draft. What would you do?" The usual instruction in sight drafts is devoted to the business paper as a collection device, to the meaning of *drawer* and *drawee*, to the fact that no entry is made on either's books when the sight draft is issued, and to the

entries on the books once payment is made. A question of the kind quoted causes the pupil to think of larger implications of the use of the sight draft in connection with overdue accounts. After all, the use of a sight draft doesn't always result in the payment of the account; so, the question elicits a discussion of further steps "you" can take.

And here is a question that serves as a splendid reviewing device for the use of the balance sheet, the profit and loss statement, the comparative balance sheet, and others: "You apply to the bank for a loan. What information will the bank manager ask you to give him before he decides to grant the loan?"

Bookkeeping is full of situations in which functional action questions can spring to life. Here is a brief series that illustrates typical questions; assume that each statement is followed by, "What would you do?"

• Problems in Selling:

1. You receive by mail an order for goods from an out-of-town merchant with whom you never dealt. No cash or check was enclosed with the order.

2. A total stranger wishes to purchase goods and offers his promissory note in payment.

3. A customer whose account is long overdue sends you an order for more merchandise.

4. Too many customers have been complaining of the damaged condition of goods delivered to them.

• Problems of Accounting for Cash:

5. In tallying the day's receipts, you find \$1.80 more in the cash register than the total of the tape shows.

6. You discover a shortage of \$7.40 in the Petty Cash box.

• Problems of Customers' Remittances:

7. A customer claims he sent you a check in payment of his account, but you *know* you never received it.

8. One of your customers sent you his check in full settlement of an invoice within its discount period, but he did not deduct the discount.

9. A customer sent you a check in payment of an invoice for \$64 on which the discount period has expired. However, he deducted a discount of \$1.28.

• Problems in Record Keeping:

10. The original of a bill was mailed to a customer. The duplicate (carbon) copy is too blurred to be read.

11. You are employed by a large firm. You note that there are at least ten entries made daily in the general journal for Returned Purchases and Allowances.

12. Check No. 759, issued three months ago, has never cleared your bank. You included this item in three successive bank reconciliation statements.

The foregoing brief listing serves only to illustrate the kind of action questions that can be drawn from many lessons in bookkeeping; without doubt the reader can add many more. Such questions are recommended. They place the pupil in the role of the businessman, giving him an exciting new interest in bookkeeping.

WANT TO ADD ZEST and zip to that business arithmetic or business mathematics class of yours? Of course you do! It's not an easy course; it could do with some zest and zip.

Of course, the name "business arithmetic" or "business mathematics" is a misnomer, to some degree. You have a roomful of youngsters who couldn't pass the algebra-entrance test. Or who never



did do better than D-minus in eighth-grade arithmetic. Or who were short-changed when IQ's or "drive" were being allotted. More than likely your course is really one in remedial arithmetic.

So, your students need sparkling motivation, a new and interesting approach, a feeling that it *isn't* "more of the same old stuff." They definitely don't want more of the same drills and endless problems they've been taking home for the past four or five years. The



teacher who gives them "more of the same" has—you know it—discipline problems. *Suggestion:* Use films and filmstrips to enrich the course, make it fresh and interesting, give it the "new" touch.

■ The Nature of the Problem—

Many eighth-grade graduates have not mastered the fundamental processes of addition, subtraction, multiplication, division, fractions, and percentage. We do not scoff; most of us frown ourselves, even as teachers, when we have problems to do.

We face the problem: many students lack basic training. The results from standardized tests show that many high school freshmen possess only fourth- or fifth-grade ability in arithmetic. They have a hazy, confused knowledge of fractions, decimals, and percentage. They do poorly even the simplest story problems, for many of these students also need help in reading.

Some of the class—many of them, probably—have an active dislike for arithmetic. Blame repeated failure, or lack of the mental ability, or inadequate previous instruction. Compound the trouble with poor handwriting, poor reading ability, a short attention span,

Enriching Arithmetic with Films and Filmstrips

HARRIET R. WHEELER

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With drawings by Pope

perhaps poor and uncorrected eyesight, physical fatigue from out-of-school jobs or social interests.

Paint into the picture, too, some consideration of distracting friendship with someone in the class; general laziness resulting from too many unmerited promotions; complete disinterest in arithmetic; and resentment for exclusion from "better" mathematics classes. Hardly a cheering section.



And you wonder, will the teacher who has them in bookkeeping next year find them as unhappy as I do now? Or will their year with me make a difference?

■ Why Films and Filmstrips Can Help—

Most teachers have noticed that often even the duller pupils will watch a movie (despite its being educational!) with keen interest—with just as much interest as the most capable pupils.

If it is a sound movie, so that lack of reading ability does not enter into understanding the visual presentation, even dull scholars can give as good a summary of the picture as the better students—barring grammatical errors. For a few minutes during the showing, and for a few more after the showing, they were interested and they observed keenly and accurately.

Capitalize on this ideal learning situation. Load your course with as many films and filmstrips as possible. Cram them in—oh, yes, use them correctly and wisely and discreetly, but use many, many of them. Make the course as visual, as vivid, as you can. Make your course appeal to the kind of students you find in your class.



Your students doubtless need more than a review; they need a whole reconstruction of their mathematical understandings. There are films or filmstrips for every facet. There are such aids on every level of instruction, from teaching the meaning of numbers to primary children through the teaching of taxation principles on the college level. The same pupils who will revolt against going back to their grade-school arithmetic books (which may very well be just what they ought to study) will sit enchanted and fascinated by films and filmstrips designed for use in those very grades. With the aid of films, it is entirely possible to reconstruct an intensive—but effective—course in basic arithmetic.

How do you get these films? You write to the producers of them and ask for their catalogues—almost everyone who makes films or filmstrips has something in mathematics, and their something will be described in detail (along with information about loans and purchases) in the catalogues. Start with a collection, a big one, of catalogues; and include in it the listings of whatever agencies serve your school, such as a State film library, a University film library, and the film library of your own city or county.

■ Some General Suggestions on Use—

1. Order films and filmstrips long enough ahead of time to be sure to have them for class use when you need them.

Filmstrips, remember, are ordinarily purchased; films may be either rented or purchased. About the same time you want to rent a film, a thousand other teachers will want it too, courses of study being what they are; so, get your request in first—months in advance.

2. Have the projector and film all set, ready to go at the turn of a switch.



The first time students watch you or the operator set up the projector and thread the film, they will be most interested; thereafter, most restless. And don't forget the shades—and ventilation.

3. Use the films or filmstrips as early as possible in the unit with which they are associated. A good film on percentage may serve as a fine summary at the end of a unit, but it will serve better as an introduction—and then run it again, later, for the summary.

4. Be sure that you have seen the film before you show it to your students. It is important that you always precede the showing by assigning three or four special things that some or all students are to watch for, and you can't make such an assignment if you have not previewed the film beforehand. It is a good idea to fill out a notecard with the outline of the film as you preview it; then you are ready to "stage" the film.

5. The film will do its own job, in most instances, of holding pupils' interest; they are made that way. But it is



for the teacher to reinforce the learning values in it. So, you will want to give students a good reason why you are showing the film—instead, say, of having the class do 100 problems in the book. You must have your aim, you must define a pupil aim, and you must make *sure* that students accept and understand their aim before you turn the light switch.

6. If possible, use a film on the second day of school. Students often do not yet have their books and supplies, and the film is a lively and valuable way to get the course rolling. The outside preparation for the next day is for each student to write—in ink, with good handwriting, on ruled paper—a summary of the film or filmstrip.

7. To double learning values, always ask students questions—three, say—the answers to which will be found in the film. Sometimes, indicate that the



HARRIET R. WHEELER

The author's comments and the film bibliography are abstracted, with permission, from her excellent duplicated booklet, *An Enriched Course in Remedial Arithmetic for High School Freshmen* (1952).

students will be required to write out the answers for the morrow; then they will watch the screen avidly. Too, as soon as the film is completed, have a volunteer summarize the pictures and have his classmates augment his comments with theirs.

One way to do this is to have a student start to "tell the story"; but as soon as an important omission is noted or a misstatement is made, another student may raise his hand and get permission to continue the story. It's a good device for encouraging close attention to the screen presentation.

8. After the first one or two films have been assigned for written review, announce that any additional reviews that students prepare and turn in the

next school day following the showing will count as extra credit—a neat adjustment for individual differences, especially if you give generous public recognition to the pupils who do such assignments.

9. After every showing, be sure to ask, "What did you like best about the film?" The question, anticipated, creates an affirmative mind-set toward all the films you will show.

10. If students become restless during the showing of a filmstrip, as they may, announce that they are to read the script captions in unison. As a variant, announce that individuals whom you will name will read the captions. Again, all students are kept alert.



11. When appropriate, have pupils repeat the lesson of the film, or demonstrate it, at the blackboard or with concrete objects. This provides effective review and yet gives opportunity for dramatization, which students like.

12. There are many occasions when a filmstrip can be shown twice—on two successive days, if problems have been solved overnight; twice in the same period if related discussion or problems have been completed between times; at the beginning and end of a topic.

13. In general, make a rule of providing immediate opportunity to do what the film shows.

14. Once in a while, provide a quiz on a film—not just on its story, but on what it puts across—immediately after



its showing. You can prepare the quiz when you preview the visual aid.

15. Whenever you have presented several films in a few days, have the students write a comparison of them. "Tell me which ones I should show the class next year . . . and why," you might say.

■ A Condensed Bibliography—

There are hundreds and hundreds of films or filmstrips in arithmetic. They deal with almost every aspect imaginable. As a sample of the kind of bibliography you can build for yourself, a number of films and filmstrips are

(Continued on page 347)

ONE PICTURE IS WORTH A HUNDRED WORDS . . .

- Points out relationships
- Compresses complete cycle into minutes
- Enlarges forms, records and maps
- Provides an easily reproduced record



• MOTION PICTURES • FILM STRIPS • SLIDES

Reviewing the "Basics"

IN SECRETARIAL PRACTICE

This is the fourth, and concluding, part of a series of articles by Dr. Charles B. Hicks, of the College of Commerce of Ohio State University. Beginning in the December issue, the series has defined and explained the "Three R's" of Secretarial Practice: Responsibility, Relationships, and—in this part—Review of the basics.

SPELLING, grammar, vocabulary, letter arrangement, capitalization, punctuation, syllabication, arithmetic, and shorthand and typewriting—these are the basic tools of the secretary. These are the review areas in the secretarial-practice course.

Our students have been exposed to these topics and tools many, *many* times before they enroll in our secretarial-practice course. Have the students mastered them, ready to display them on the job? Simply ask a class—any class—to spell *commitment*, *receive*, *accommodate*, *judgment*, and *all right*. The quantity of errors will convince you that review work, *much* review work is necessary in secretarial practice.

The basic skills are extremely important to the secretary. The central emphasis in a secretarial-practice course must, of course, be on the responsibilities and human relationships with which any secretary deals; but constant, continuing attention must be given to basic review—if our graduates are to be qualified.

■ Spelling, the Great Stumbling Block—

"Oh, for a secretary who can *spell*!" is a frequent cry of employers. What can we, should we, do about spelling in the secretarial-practice course?

Perhaps it does not matter so much *what* we do so long as we do *something*. In any review, half the value of whatever devices are used lies in the fact that they focus attention on the need for review and stir students to corrective or improvement action. Here are some techniques that are useful in every secretarial-practice class:

1. Use work sheets in which students select the proper spelling of a word from several "spellings" of it, as—
commitment, comittment, committment
receive, recieve, receeve
2. Use work sheets with lists of words, some of which are spelled correctly and some incorrectly. The student is to detect and correct the misspelled words. Example:
secretary . . . office . . . repete
complete . . . deciet . . . judgment
3. Use work sheets with each word partly spelled; the student is to supply the missing letter or letters, as—
dec—ve maint—nance
4. Use work sheets with sentences that test homonyms. The student has to know which meaning is intended and then how to spell the word properly as used.

Examples:

(Do) (Due) it today.
They are (already) (all ready) to go.
Everyone left (except) (accept) John.

5. Use "talent teasers" in which students spot, among other errors with which the material is loaded, the spelling mistakes. Examples of "talent teasers" are the "world's worst transcripts," long a feature of *BUSINESS EDUCATION WORLD* in volumes past; and the "talent teasers" by E. Lillian Hutchinson published in *Today's Secretary* from September, 1950, through May, 1952.
6. Give shorthand vocabulary tests in which students write the shorthand and then the English word. Tests should emphasize frequently misspelled words.
7. Use remedial charts in which students keep a record of all their spelling errors made on work sheets, transcripts, and other typing and class work.
8. Teach specific spelling aids—when to use *ei* instead of *ie*; how to form irregular plurals; how to spell *ing* words; when to use *ceed—sede—cede*, and so on. These aids should be taught, perhaps charted on a bulletin board for constant reference during the term.
9. Use the unique and inviting word games featured in the current volume of *Today's Secretary*—and compose more of them yourself for your students' use.
10. Encourage students to devise review exercises. Students are an excellent creative source for down-to-earth practice and drill material. This source should be used extensively, either in the form of individually prepared, committee-prepared, or class-prepared tests and drills and games and reviews.
11. Present and use a lengthy list of similar words. Although such a list is primarily for reference purposes and is found in the reference section of all secretarial handbooks, considerable *teaching* of these lists is required. Words similar in sound but spelled in different ways are troublesome to secretaries. Have students review and use some each day—ten a day is reasonable—in sentences that show the correct use of the alternative spellings.

This much is true: whether or not students can spell well when they *enter* the secretarial-practice course, they *must* be able to spell well when they leave it.

■ What Can We Do to Review Grammar?—

The common and efficient devices for reviewing grammar (including punctuation, capitalization, and syllabication)

are counterparts of those already enumerated for review in spelling—workbook exercises, student-prepared exercises, "talent teasers," use of reference sections in books, construction of remedial charts, error analysis, teaching of specific rules, and so on.

And, where deficiency is so serious that basic teaching is required or where students must be taught to use a reference aid consistently, such a book as Gavin and Hutchinson's *Reference Manual for Stenographers and Typists* must supplement the secretarial-practice textbook.

You just can't avoid teaching grammar in secretarial practice if students are given ample opportunity, as they should be, to compose their own letters and reports; to compose answers to human-relationship problems; to work out minutes of meetings, itineraries, etc.; and to perform other practical secretarial duties involving the use of creative language.

Much of the teaching can be informal, on-the-spot teaching when an error occurs. Other teaching should be formal, planned systematically and spread throughout the course. One might call it "the medicine treatment"—given in small doses, but repeated at regular intervals as long as needed.

■ Polishing the Shorthand Skill?—

In secretarial practice, the trend is away from giving large amounts of shorthand dictation. At one time, the secretarial-practice class was viewed as an advanced shorthand class; and shorthand dictation took a substantial share of the student's time.

A more realistic interpretation is to dictate for shorthand writing as the need arises. Instead of formal, paced dictation or an organized program for raising the level of shorthand skill, the following kinds of techniques are being widely used in today's secretarial class:

1. Tell your students that oral instructions for doing work should be recorded in shorthand. These instructions would include those given during the class period as well as the special instructions for homework and assignments outside of class.

2. Occasionally, dictate original letters to accompany other class jobs. The possibilities here are unlimited. For example, dictate a letter for a hotel reservation, for a recommendation in connection with a student's application for a job, for information on visible or other filing equipment, for forwarding mail to a branch manager or salesman, or for information in connection with a report. The composition of letters by students and dictation of letters by the teacher should be alternated—for variety and for effectiveness.

3. Now and then use office-style dictation techniques. This style of dictation, as shorthand teachers know, is uneven, contains changes in thought, includes occasional asides, and is characteristic of the type of faltering dictation many secretaries get on the job.

Since the secretarial-practice class is a finishing class, dictation *should* resemble office dictation. Students should have mastered in their shorthand classes the technique of taking other kinds of dictation; it is the function of the secretarial-practice course to review dictation skills via office-style dictation. Indeed, if the school's shorthand classes have not included experience in office-style dictation, it is an imperative *must* for the secretarial-practice course.

4. Dictate letters with grammatical errors, thus combining review in grammar, punctuation, word usage, and shorthand. The *who-whom* situations, the long straggling sentences, subject-verb disagreement, misuse of adverbs and adjectives, dangling constructions, misuse of pronouns—these situations are fertile for planted errors in the dictation.

The students must, of course, take the dictation in shorthand and make corrections as they write their notes—if they can—or as they transcribe. The technique is an interesting and educational variant from straight, passive, unthinking transcription. Here's an example of a letter with planted errors:

Dear Mr. Jones: The man who you wrote about on April 31 will be in to see you next week. He represents the Acme Co., which do a real good job on such work and we can recommend the company highly because of their promptness, as for instance when we needed a shipment in two days and they sent it by air parcel post which was a new thing in those days.

Incidentally, we picked up recently an unusual bargain in reconditioned coffee tables from a private party in A-1 condition with unmarred finish and Queen Anne legs. Everyone who saw it said they marvelled at it.

5. Be sure to review the techniques involved in taking notes—rubber bands, dating, having an extra pen or pencil at hand, marks at the end of each piece of dictation, numbering, inserting, rush items, dictation etiquette, special instructions, numbers of carbon copies to make, use of two notebooks, place of colored pencils, what to do about or during interruptions, etc.

■ Some Sharpening of Skill in Typing, Too—

Practically everything that a student should write in secretarial practice should be typed. Legal forms, financial records, sales records, letters, digests of correspondence, reports, itineraries—all these should be typed. The work in the course, therefore, provides a continuous review and application of typing skills.

Of special appropriateness and value in the secretarial-practice class are these typing techniques:

1. Chainfeeding of envelopes
2. Typing both sides of a card without touching the card to reverse it in the machine
3. Making corrections on top-bound manuscripts
4. Typing a telegram with a letter pack in machine
5. Using a "leader" for inserting multiple copies
6. Making corrections, including corrections on carbons, with even-length and uneven-length word changes
7. Drawing lines with pencil, on the machine
8. Typing so that right-hand margin is justified
9. Typing labels in sheets and rolls
10. Changing ribbons on all kinds of machines

Worth repeating again is the point that what the student needs to be able to do on the job he must be able to do when he completes the secretarial-practice course. Whatever his personal lacks are, they must be made up. If a student needs greater typing prowess, time must be devoted to helping him gain it. Secretarial practice is his "last chance."

■ And a Look at Arithmetic Fundamentals—

There are many opportunities for refresher work in the mathematical processes in the course—extensions on invoices, statements of account, expense reports, percentage calculations in preparing graphs and charts, typing of balance sheets and statements of profit and loss in which some figures have not been computed, and so on.

In working these secretarial arithmetic problems, a good review of arithmetic is provided. If instruction on calculating and adding machines has been given before the secretarial practice course or is included as part of the course, students should be permitted to work their math problems on the machines—but not to the exclusion of all pencil work!

■ In Conclusion, Then—

Of what does a course in secretarial practice consist? Its major emphasis is and must be on the performance of secretarial duties and routines, with full attention given to the human relationships involved in all kinds of office work. But time must be found and plans must be systematically incorporated, too, for a final polishing, a final sharpening of all the basic tool skills with which the secretary will perform her duties.

Fortunately, the make-up of a sound secretarial-practice course is such that much of the refurbishing and review that is needed is automatically incorporated into the class activities; yet a prime responsibility of the instructor is to ascertain which basic tools or which aspects of a basic tool represent a deficiency in the student and then to provide, by the use of such devices as have been enumerated here, systematic instruction for overcoming the deficiencies.

"You Get Your Money's Worth When You Buy a Business Education"

An original radio script by
HELEN HINKSON GREEN

Michigan State College
East Lansing, Michigan

NARRATOR: Caesar may have had troubles along about the Ides of March, but he didn't have a thing on the average American when it comes to meeting March deadlines! All over America there will be a lot of lights burning later than usual this month (*or, remember last March, when a lot of lights were burning later than usual?*)—a lot of headaches of one sort or another. . . .

VOICE 1 (average man's voice, reading): If your wife (or husband) had no income, or if this is a joint return, list also her (or his) name. (*Continues, reading as though also writing.*) A. John Ralph Quinn. (*Fades*) B. Ruth Mary Quinn. . . .

VOICE 2 (puzzled man's voice): List the names of your children (including stepchildren and legally adopted children) with 1952 gross incomes of less than \$600 who received more than one-half of their support from you in 1952. (*Slowly, as though still more perplexed.*) See Instructions!

VOICE 3 (my-friend-Irma type of voice): If your income was less than \$5,000—are they being funny?—use the tax table on page 4 unless you itemize your deductions.

VOICE 4 (lawyer type): I declare under penalty of perjury that this return (including any accompanying schedules and statements) has been examined by me and to the best of my knowledge and belief is a true, correct, and complete return. (*Slight pause.*) Everything seems to be in order, Mr. Smith.

NARRATOR: Yes, Mr. and Mrs. America are (*or were*) figuring their income taxes. Figuring and paying, and indulging in that time-honored American custom of grumbling about it.

The average American's grumbling isn't done because he has to pay taxes. A lot of it stems, rather, from his fear that he isn't getting his money's worth. He doesn't like the thought of waste and corruption, of unnecessary or foolish expenditures, of millions spent carelessly. He doesn't want his hard-earned tax money squandered. He wants to get his money's worth out of what those tax dollars buy. They would have bought him a lot of tangible things if they had been left in his pocket.

VOICE 5 (angry man's voice): \$428! Boy, there goes our new TV set!

VOICE 6 (complaining woman's voice): Well, that \$316.72 might have finished paying for John's operation. I hope Doctor Blair doesn't mind waiting.

VOICE 7 (young, jubilant male voice): If your payments (Item 6) are larger than your tax (Item 5), enter the overpayment here. Hey, honey! Uncle Sam owes us \$46.17. Thank you, Mrs. Mallory, for making it twins!

NARRATOR: Yes, Mr. Taxpayer wants his money's worth. We know one place where (*fades*) he usually gets it. . . .

WOMAN'S VOICE (speaking as though addressing a group): Yes, fellow parents and members of the PTA, every community is responsible for supplying an educational program to meet the demands of today's challenging world.

MAN'S VOICE (also speaking as though addressing a group): Our schools comprise the first line of defense of our Democracy. In fact, the future of this nation depends largely on the training of Young America . . . in those skills . . . essential to victory over the enemies of this republic . . . and to the establishment of a just peace . . . based on the concepts of justice, freedom, and fair play (*applause*).



This is the seventh in a series of scripts for business teachers. This particular one is arranged as a 15-minute radio narrative. It could readily be adapted to an auditorium presentation by having each scene as a short one-act vignette.

WOMAN'S VOICE (still speech making): Let's give them these three R's, too: Rights, Responsibilities, and Human Relations.

MAN'S VOICE (still orating): Today's children will fly the skies . . . raise the crops . . . mine the ores . . . produce the goods . . . discover new cures . . . develop science and art . . . advance the welfare of the world . . . and cope with its problems—tomorrow. That's why schools are so important and merit your interest and support today!

NARRATOR: Yes, Mr. Taxpayer, you support the schools of today. Have you any idea of just how much you pay?

MAN'S VOICE: It cost somebody about \$215 a pupil, on the average, in 1951. That somebody was *you*, Mr. Taxpayer. Mr. Landlord, Mr. Consumer, Mr. Parent. For forty minutes this morning, your son sat in a general-business or a typing or a science class. During that short period, somebody paid 15 cents so that your son could learn—15 cents each for every boy and girl in the class. A whole day in school costs about \$1 per pupil. That adds up to a lot of money!

WOMAN'S VOICE (deadly earnest): Those who complain about the increases in school taxes should gather a few statistics before they start howling. When it comes to *spending*, Education is at the foot of the class. We Americans spend 20 billion dollars a year for gambling . . . 9 billion dollars for liquor . . . and only 5.1 billion dollars for Education!

NARRATOR: Foot of the class or not, that's still a lot of money. Why, it is more than the value of the goods turned out by the whole textile industry of the United States in a single year, almost as much as the output in the iron, steel, or oil industries.

What do you get for that \$215 per pupil when you send your girl or boy to school? What do you buy for that boy or girl? What do you really *want* in return?

VOICE OF PARENT (male): I want my son to learn something that will help him earn a living. To learn something he can use.

SECOND PARENT (male): I want John to be independent. To assume his place in society and not be a burden to any one.

THIRD PARENT (woman): Above every-

thing else, I want Mary to learn to be a good, loyal citizen.

FOURTH PARENT (woman): The world is so complex these days it almost frightens parents, I think. I hope that Sally learns to face problems, think them through, and come up with wise solutions.

NARRATOR: Maybe all of you are saying the same thing. You want your sons and daughters to know how to take their place in the grown-up world. To earn money. To use it wisely. To see their place as individuals and as parts of the group—informed persons, competent persons, independent persons.

You want the school to give your son and your daughter the skills they need to get and hold and advance on a job—and, also, the sense of values that is the key to wise use of their time and money and ability. Right? That's what you expect your tax money to buy? Does it?

BUSINESS TEACHER: Pardon me; I could not held overhearing. May I answer that last question? You see, I'm a teacher of business courses at School. The last part of what you were saying about knowing how to make money and how to use it, too, sounded very familiar when it caught my ear!

Those things, you see, are exactly what we business teachers try to teach our students. I believe we do give full value for each dollar of tax money—and for each minute of time, too. May I tell you a little bit about what we do? Or, better still, let me take you on a tour of a few of our classes and let you judge for yourself. If you'll just come this way a minute (*fading out and in*) . . . Let's step into this class in General Business for a moment. It sounds as if they were getting ready for a bit of recruiting themselves! Listen—

TOMMY: Jane and I talked it over; when we go out to the Eighth Grade tomorrow, to tell people about the different courses and things they can take in high school, we're going to tell them about all those things we talked about on the first day with Miss Smith—remember? Jane is going to say to me

JANE: Why should I take General Business, anyway? What's it all about?

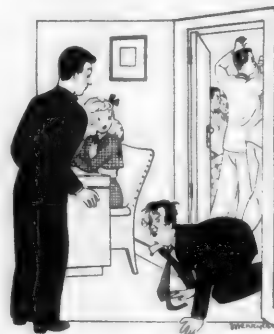
TOMMY: And I'm going to say, "It's the sort of class everybody ought to take. Everybody ought to know how to read such things as an insurance policy, or a contract, or a lease. You need to know how to write a letter of application, maybe; or order something from a catalog, or from the Government. It isn't enough to know how to figure; you need to know how to figure out a budget for spending your money wisely; maybe you need to learn to figure out a timetable. These are the sorts of things you learn about in General Business."

BUSINESS TEACHER: I'm glad Tommy is going to tell the eighth graders about our General Business course. We try to lay the foundations for sensible, everyday economic success for every Tommy and Jane in the class. Information so sensible that later, when they are buying or renting a house, or choosing a career, or running a small business, or working for a large one, they will have a basic understanding of the conditions of such actions. We try to get across to them the realization that business is everybody's business.

There! I didn't mean to get so wound up on that. "Economic literacy" just happens to be a very special flag a lot of us business teachers are waving right now!

Let's look in on our Retailing class. I think taxpayers get their money's worth here, too. These students work at some retailing job a certain number of hours each week, and they spend an additional number of hours in class. Right now, they are discussing sales methods that they have learned from their on-the-job instructors this week. That redheaded boy speaking now is Mike Maloney.

MIKE: My supervisor told me, "Remember that the first minute of talking to a customer is the Magic Minute when you



"Quite a rehearsal!"

either get off to a probable sale or muff it. If the first minute does not click, the sale doesn't have much of a chance.

SECOND STUDENT: Did he tell you just how to make sure that the first minute is a Magic Minute and not a Muffer?

MIKE: Well, I asked him about that and he told me about a survey. Someone had asked a lot of customers, just after they had made purchases, what they liked best in the salespeople who had sold the articles to them. Know what the customers said? "This clerk made me feel welcome, made me feel as though she was really glad to see me."

I asked my supervisor, "How can I do that?" He said, "Well, just imagine that every customer is a friend who has just stepped in to visit you at your home—give the same friendly, interested service you would to that friend. Prompt, quick, smiling service. That's what makes friends and gets customers."

GIRL STUDENT: My supervisor gave me a very simple tip that I hadn't thought about before. She told me, "Never ask a customer whether you can help him—that gives him an easy chance to say no before you even know what he wants."

SECOND GIRL: What should you say?

GIRL STUDENT: She told me to give the customer a friendly good morning, with his name if possible. Then put in some remark about the particular thing he seems interested in, like, "Isn't that a beautiful tie?" or "Did you notice that this is a new kind of collar?" That way, you have the customer interested right away.

BUSINESS TEACHER: Yes, I think we'd all

agree that those Retailing students are learning techniques that will help them to be intelligent and successful salespersons later on—and soon.

Now, right across the hall here is a class in Secretarial Science. Those two girls in front of the class are Mary Kahern and Jean Browning. They are both seniors. They'll soon be applying for a job. Let's listen. . . . Mary is talking now.

MARY: Jean and I are going to show you a right and a wrong way to apply for a position. Jean is going to be the receptionist in our play; I am the applicant. This is what happens when I walk into the personnel office at the Superior Company—without having carefully prepared myself for the interview. Here I come. I step inside the door

JEAN: Good morning, Miss!

MARY: I should like to apply for a stenographic or clerical job.

JEAN: Have you had any experience?

MARY (dull voice): Uh-uh.

JEAN: I'm sorry, but we take applications only from experienced applicants.

MARY (feeble protest): But I can write shorthand at 120 words a minute.

JEAN: I'm sorry, but I'm afraid that without experience we could not accept your application.

MARY: Well, I guess that's that. (*Slight pause, then back into narrative tone.*) You can see that I didn't get very far trying to get a job with that approach. Watch me this time. Now I'm an applicant who has made careful plans for the interview, and I ought to make a better impression. Here I go again, into that same office. . . .

JEAN: Good morning, Miss!

MARY: Do you need a stenographer who can take dictation at 120 words a minute—and transcribe it accurately?

JEAN: Why, yes, we do. Are those your qualifications?

MARY: Yes, they are. I also drive a car and would have no difficulty in transportation.

JEAN: How about experience?

MARY: I have had no paid experience, but we had an office-practice class in our school that gave us training in office procedures.

JEAN: We do not usually take applications from beginners, but we may have a call for someone with your qualifications. Suppose you fill out one of our application blanks (*fading out*). . . .

MARY: Thank you so

BUSINESS TEACHER: Class sessions like these are mighty good "money's worth," don't you think? But, just for fun, let's step into our Advanced Shorthand class. That's Miss Mason dictating a letter to the class.

MISS MASON: Dear Mr. Robinson. There are definite reasons why time and weather are kind to the Lowell car. First is the body finish (change that to *The first reason is the body finish*), which stands up under any conditions in any part of the world—through the heat of the summer and the cold of the winter. Secondly, the use of (make that *Another important reason*) is the use of rustless steel for the radiator shell and cap, also for door handles and certain other exterior parts of the car. (Change that *certain to several*). . . .

BUSINESS TEACHER: No, Miss Mason (Continued on page 349)

SMITH - CORONA

Celebrates its 50th Anniversary in 1953

PAUSE FOR A MOMENT. Another landmark of history in business education has been reached: Smith-Corona is celebrating the fiftieth anniversary of its production of the first L C Smith and Bros. Typewriter—Model 1, Serial 1.

■ Before the Founding in 1903—

If it wished, Smith-Corona could go back much further than just to 1903; the Smith family interest in typewriters goes back to the 1880's.

Lyman C. Smith and brother Wilbert L. Smith were manufacturers of shot-guns. Good guns. In a competitive market, they wanted to make better guns, and so they added Alexander T. Brown to their staff. He was an industrial engineer. He was also a fan of the newly developed typewriter, which he had seen at the Centennial Exposition in Philadelphia in 1876.

The machine Mr. Brown had seen was one of the early Remingtons. It wrote only capital letters. Mr. Brown was certain that he could design a better machine. So, while working on guns, he also worked on W. L. Smith and finally persuaded him to finance the building of a working model of a typewriter that would have both large and small letters: a double-keyboard machine.

The Brown machine was put into production in the gun factory in 1887 and was named "Smith-Premier." It was well received by the public; and in 1888 Lyman C. and Wilbert L. Smith were joined by their two younger brothers, Monroe C. and Hurlbut W. Smith, to form the Smith Premier Typewriter Company.

In 1893, Smith-Premier merged with Remington, Caligraph, Monarch, and Densmore—famous names in typewriter history, those—to form the Union Typewriter Company.

Then, in 1895, Underwood introduced its first model—and it was a machine on which the operator could see what he had written without raising the carriage, as was necessary in the "blind" machines of that time. The Smiths, recognizing the advantage of this innovation and, unable to

convince their Union associates, withdrew from the Union Company and organized their own business.

■ Founding, 1903, to 1925—

The new company was incorporated January 27, 1903, and was called L C Smith and Bros. Typewriter Company. A factory was erected in Syracuse, New York. A new machine was designed for the Smiths by Carl Gabrielson.

The new L C Smith embodied many new features. It introduced the idea of shifting the "basket," instead of the carriage, to make capitals. It included a built-in tabulator, a two-color ribbon, a stencil cut-out, and an especially accurate paper feed.

Model No. 1, Serial No. 1 was shipped to New York City on February 2, 1905—to the *New York Herald* for use in the reporters' room; for eight years it was operated 24 hours a day. In 1923 it was traded in by the paper for a new machine. In 1933, it turned up in the company's Minneapolis branch office, still going strong. It is still in usable condition—speed typist Norman Saksvig wrote on it at 180 words a minute at the 1934 New York Business Show—but is now kept in a glass showcase in Syracuse.

The company expanded its staff—and sales. All four brothers were active: Lyman C. was president; Wilbert L. had charge of manufacturing; Monroe C. was in charge of sales; and Hurlbut W. Smith looked after the finances.

The years took their toll: Lyman C. died in 1910, and Wilbert L. succeeded him as president. In 1914, Monroe C. died, and Hurlbut W. assumed the office of secretary as well as treasurer. In 1932 Hurlbut W. became president; and he died just a short time ago, in December, 1951. Today, Ellwyn L. Smith, son of Wilbert L. Smith, is president of the firm.

■ The Corona Part of the Story—

In 1909, Senator Benn Conger, of Groton, N. Y., saw on a train a small portable typewriter being used by another traveler. He found that the machine was called the Standard Folding Typewriter. ("Folding," because the carriage was on a hinge that per-

mitted it to be folded over, against the keyboard, for packing and carrying in a case.)

In midyear, with the aid of Carleton F. Brown and J. Sloat Fassett, he formed the Standard Typewriter Company; purchased the old Croton Carriage Works and converted it into a typewriter factory; purchased the patents and business of Standard Folding Typewriter; and soon went into the portables business with heavy advertising and a nationwide network of regional dealers.

The Standard Folding had a three-bank keyboard—that is, a *double shift*, with three characters on each type bar: a small letter; a capital; and a special character, symbol, or numeral. The machine weighed only 6 pounds.

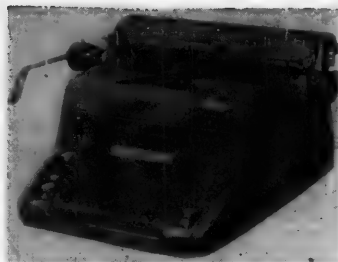
With improved models came a change



Ellwyn L. Smith, Smith-Corona President



Norman Saksvig, Educational Director



THE 1903 SMITH wasn't so streamlined or easy to use as its modern counterpart at the right, but it was a leader in its day. It was the first machine to have the "basket shift" instead of "carriage shift" for capitalizing. Model 1, Serial No. 1, shown above, used for 30 years before retirement, is still in good working order.



THE 1909 CORONA portable, grandfather of the modern svelte machine, had three banks of keys. There were three characters—small letter, capital, and symbol—on each type bar, controlled by up-shift and down-shift keys. The carriage was hinged so that it could fold over the keyboard before packing for carrying.

of name; the word *Corona* was applied to the machine in 1912 and to the company itself in 1914. The name was selected because it was short, significant, easy to pronounce, euphonious, and in common use in most foreign countries.

The business flourished, and new models were issued periodically. In 1924 the company introduced its first four-bank, nonfolding machine, the "Corona Four." In that year, Corona began manufacture also of a Portable Adding Machine.

■ In 1926, Smith-Corona—

In 1926, the two firms—both interested in typewriters, yet noncompetitive—merged to form L C Smith & Corona Typewriters Inc. Two years later the firm purchased control of the Miller-Bryant-Pierce Company, manufacturer since 1896 of ribbons and carbon paper, thus adding stationery to their typewriter and adding-machine lines. Then, in 1932, the company took over Vivid, Inc., manufacturer of Vivid hectograph duplicators and supplies.

World War II caused a great upheaval in the Smith-Corona factories. When the War Production Board ordered a stop to typewriter manufacture, S-C converted entirely to war production. The Syracuse plant turned out thousands of Springfield rifles.

known as U. S. Smith-Corona Rifle M1903A3; at peak production, S-C was turning out 23,000 rifles a month. In addition, S-C made more than 64 million pieces for bombs, machine guns, torpedos, and other instruments.

When the Government relaxed its restrictions on the manufacture of typewriters, in 1943, Smith-Corona reconverted to typewriter production.

■ Smith-Corona Today—

To identify more closely the major products of the firm, the name "Smith-Corona" was adopted in 1946 for use on all except Vivid products. Thus, the L C Smith became the Smith-Corona Office Typewriter; the portable became the Smith-Corona Portable Typewriter; and the adding machine, the Smith-Corona Adding Machine.

These products are distributed through more than 100 branch offices; through salesmen who work out of them; and—in the case of portables—by many dealers, including typewriter stores, stationers, credit jewelers, furniture stores, department stores, and mail-order houses.

Too, S-C has supported an active education department, headed by former champion Norman Saksvig, that serves schools with brochures, booklets, and the new free demonstration film, "Better Typing—At Your Finger Tips." —Alan C. Lloyd, Editor.

For Typing Speed With Accuracy

■ For Advanced Typing—Here is a teaching device that has met with success in my advanced typing classes:

- **Materials.** At the beginning of the semester, I give each student a series of paragraphs in mimeographed form. The first one contains 25 words; each additional paragraph contains five more words, and the last one contains 120 words. Each paragraph is different in its subject content.

- **Procedure.** At each meeting of the typing class, the first fifteen minutes are devoted to timed writings and accuracy drills. During this period, the class is given several one-minute writings. Students attempt to write a paragraph completely and perfectly in the minute; and, as soon as they do so on one paragraph, they advance to the next.

Students who need to strive for accuracy usually begin with the paragraph containing only 25 words and work up to their normal typing rate before pushing for higher speed. Others start with their normal typing speed and drive intensively to increase it—perfectly, for one minute.

- **Students Like It—**The tests have created a great deal of interest and enthusiasm in my classes, and it is gratifying to see students looking forward to this drill work each period.

Some students will pass two or three tests in one class hour. Several have attained speeds of 95 and 100 words a minute—one attained 120.

Our advanced typing group meets for 20 weeks, but just twice a week; so, the students do not tire of the device. The rate of improvement in both speed and accuracy is so high that we believe many more students would attain the higher speeds if it were possible for the students to sustain their speed-with-accuracy drives for a longer period. All students respond enthusiastically to the device, some telling us "I had no idea I could ever type so well!"

- **Really Functional—**These drills fulfill a three-fold purpose:

- **Accuracy is improved.** Students do much better on their longer writings as a result of the intensive practice.

- **Speed is increased.** Speed growth carries over to the longer writings.

- **Proofreading improves.** Students really examine their work closely.—Kay Casadel, Stenotype Commercial College, Detroit, Michigan

Using the Columnar Cash Journal

MILTON BRIGGS
Bookkeeping Editor

TODAY, it is difficult, if not impossible, for anyone to operate any business successfully unless he has adequate knowledge of record keeping or employs a competent bookkeeper or accountant. Government regulations require reports based on complete and accurate records, and only through some sort of systematic procedure can the necessary information be provided.

For the small businessman, record keeping and the preparation of government reports can easily become a burden with which he cannot cope. He often has the need for periodic or part-time assistance with his bookkeeping, and he must have a system that is simplified "to the nth degree."

• *In a great many cases*, the columnar cash journal is the answer for the small businessman who seeks a simplified system of record keeping. He chooses to make his income-tax reports on a cash basis because that is the easiest and most practical method—particularly when inventories are not a fundamental factor. The columnar journal conforms readily with this method, because not only is the columnar journal the most practical, but also because it is the most easily understood and least time-consuming.

Frequently, student bookkeepers may find an opportunity to work part-time for the proprietors of small businesses, places where the columnar cash journal can be used. For this reason, the bookkeeping contest problem this month is based on this type of record. It provides practice for students interested in part-time employment and presents an opportunity for them to earn certificates and pins that serve as evidence of their achievement.

■ The March Contest Problem—

Paul Carter is a painting contractor. His records are kept on a cash basis and conform with the method he has chosen for preparing his income-tax returns. The bookkeeping entry for any transaction is made only when money is received or paid out. For his records, he uses a columnar cash journal.

■ Instructions for Students—

Rule a columnar cash journal like the illustration. Print the columnar headings, but write all entries with pen and ink. For any entry in the column headed "Miscellaneous," write the necessary words in the explanation space to give the reason for payment.

• *To earn a Junior Certificate of Achievement or pin*, make entries for the transactions that occurred during the month of March.

• *To earn a Senior Certificate of Achievement or pin*, make the entries

and total all columns; double rule the totals.

• *To earn a Superior Certificate of Achievement or pin*, complete the requirements for a Senior Certificate and then prepare a statement showing total receipts for the month, an itemized list of total payments, and the net profit or loss figure for March. For this statement, use journal paper with two money columns at the right-hand side or white paper 8½ by 11 inches, properly ruled. Use either pen and ink or your typewriter.

■ The March Transactions—

2 Collected \$1,284.63 for work completed. Issued checks as follows: For paint purchased, \$100.91; real estate taxes on business property, \$221.31; supplies, \$16.22; transportation of men to and from jobs, \$94.78; insurance premiums, \$499.85.

4 Paid for supplies, \$170.13.

6 Received a check for \$4,338.68 from Town of Fairview for painting school interior. Paid \$112.30 for paint.

7 Gross payroll for week totaled \$1,044.13. (Note: In this business, a separate record is kept for payroll deductions covering Social Security and Income Taxes withheld.) Sent check to attorney for legal fees, \$447.11; also paid \$168.79 for supplies.

11 Paid advertising bill, \$34.50; and \$74.68 for paint.

12 Purchased supplies for cash, \$276.75.

14 Collected a total of \$1,108.07 for work completed. Gross payroll for week totaled \$1,488.17. Paid \$42.70 for transportation of painters; also \$216.30 for fuel used to heat store and office.

16 Paid \$667.33 for paint purchased.

17 Received checks totaling \$1,486.11. Paid for bus transportation of workmen, \$721.74.

19 Bought supplies for cash, \$65.14; paid fee for accounting service, \$110.00.

21 Gross payroll for week, \$705.02.

23 Paid telephone bill, \$22.86; and \$307.80 for supplies.

24 Received a check, \$396.66.

CASH JOURNAL

| Date | Receipts | Total Payments | Distribution of Payments | | | | | | | | | |
|------|----------|----------------|--------------------------|--|-------|-------|--|----------|--|----------------|---------------|-------------|
| | | | Gross Payroll | | Taxes | Paint | | Supplies | | Transportation | Miscellaneous | Explanation |
| | | | | | | | | | | | | |

IN WORKING this month's problem, use a cash journal like the one shown above.

for work completed. Paid \$875.27 for paint.

25 Sent check to pay for newspaper advertising, \$90.00.

27 Sent check to pay dues to master Painters' Association, \$22.00.

28 Gross payroll, \$704.12.

30 Checks received totaled \$2,718.97. Paid for paint, \$327.03; and insurance premiums covering workmen, \$676.17.

31 Issued checks to cover State taxes, \$132.16; and for transportation of painters, \$95.00.

■ **Teacher's Key—**

Total Receipts, \$11,333.12; Total Payments, \$10,530.27; Gross Payroll, \$3,941.44; Taxes, \$353.47; Paint, \$2,157.52; Supplies, \$1,004.83; Transportation, \$954.22; Miscellaneous, \$2,118.79 (includes insurance, legal fees, advertising, heat, accounting fees, telephone, dues); Net Profit, \$802.85.

Best of the Best!

From hundreds of solutions submitted for BEW's November Bookkeeping Contest problem, the judges have selected papers from the following students as most outstanding:

Shirley Stratemann, Senior High School, New Braunfels, Texas (Mrs. Helen Cole); Marie Diekemper, St. Mary Central High School, Carlyle, Illinois (Sister M. Elfrida); Joyce Traf-ton, Holy Rosary Commercial School, St. Stephen, New Brunswick, Canada (Sister M. Helena); Audrey N. West, High School, Pleasanton, Texas (Mrs. Eva Pfeil); Georgina Alvosez, Our Lady Help of Christians Academy, Havana, Cuba (Sister Mary Elizabeth); Bob Faltys, High School, Tekamah, Nebraska (Charlotte Deubler); Lucy A. Wolk, St. Boniface High School, Cleveland, Ohio (Sister Mary Lourdes); Marie A. LaFleche, Notre Dame High School, Southbridge, Massachusetts (Sister St. Jean-du-Cenacle); Lois Harden, High School, Leon, Iowa (Mrs. W. R. Atterberry); Helene Guay, Christ the King Academy, Shawinigan Falls, Canada (Sister Louis Francis); Rose Femia, St. Peter's High School, Mansfield, Ohio (Sister M. Walburga); Marjorie Brown, Kelley Business Institute, Niagara Falls, New York (Mrs. Janice Lemke); Patricia Byrne, Mary-cliff High School, Spokane, Washington (Sister M. Clavera); Claire Breaugt, Holy Names Business College, Outremont, Montreal, Canada (Sister M. Francois d'Assise); Diane Aurette, Divine Redeemer Academy, Elizabeth, Pennsylvania (Sister M. Alice); Barbara Harris, High School, Rifle Union, Colorado (Beth McCaughey); Joanna Dallmann, Holy Trinity High School, New Ulm, Minnesota (Sister M. Dionysia).

What Students Think About Pull

FRANK R. GAMMARDELLA

Vocational High School
Syracuse, New York

IN CLASS one day, a student asked the question, "Is it all right to use 'pull' in getting a job?" Because a school such as ours has many students who have work experience, the question was presented to the class for discussion.

■ **Definition**—Our first step was to find an accurate definition of what "pull" means. The class decided that pull is using the assistance of one or more influential persons in securing a position.

■ **Character References**—Our next step was to find out if the class considered character references as pull. The students considered them acceptable when used on application blanks; however, they felt an outstanding reference could cause considerable influence in the securing of a position. In such instances, this was considered a "type of pull." As an example of this, one student gave the following practical illustration:

• "Suppose my uncle works in a bank, and he offers to get me a position in the accounting department. Would I be honest in taking the position through his influence?" Before deciding on an answer, the students agreed in general that such instances are common in the business world today. Several students felt that pull is used in many cases to obtain starting positions, and that promotions are secured through more contacts and influence—plus ability. In general, the students felt that skill and ability alone are not the sole factors involved in obtaining positions or in getting promotions.

■ **Feelings of Co-workers**—What are the feelings of co-workers where it is known to them that a new employee secured his position through influence? Most students felt that such beginning workers suffer an initial handicap in winning the friendship and co-operation of fellow workers. People on the job tend to resent a new employee who

gets the job because he "knows somebody."

The students also felt, however, that in the situation the new employee has a favorable opportunity to make friendly relations—depending on his own personality—where the influence used is not known to fellow workers.

■ **Conclusions**—In summarizing the discussion, the students arrived at the following conclusions:

• *Where possible*, the student prefers to obtain a position "on his own," thus giving him a feeling of self-reliance and achievement.

• *When necessary*, pull is acceptable when the assistance of the influential person is used openly and with his permission.

• *In using* the aid of an influential person, there should be no payment of money, promises, or any obligations whatsoever.

• *Where influence* is used, the student should be wholly competent for the position for which he applies. Otherwise the student is apt to impair his own reputation, the reputation of the influential friend, and the relationship between them.

• *Some students* felt that although influence might be used to secure a position, the most important factors are their skill and personal attributes, which will hold them on the job successfully.

• *Where the student* successfully filled the position secured through influence, the influential friend did the employer a service, the student a service, and enhanced his own prestige.

In observing the progress of the discussion, it appeared to me that most of the students possessed a strong desire for the self-satisfaction of securing a position on their own merits. However, when a situation arose where the influence of a friend would prove invaluable in obtaining a position, many students would accept such help.

Adults in Night School

(Continued from page 331)

| Period in which writing was given | 16th | 32nd | 48th |
|---|-------|-------|-------|
| Length of writing on new copy | 1" | 3" | 3" |
| Average gross words a minute of 9 electric operators | 28.44 | 33.44 | 46.33 |
| Average gross words a minute of 4 manual operators | 15.75 | 16.75 | 28.00 |
| Margin of electric superiority | 12.69 | 16.69 | 18.33 |
| Average errors a minute of 9 electric operators | .78 | .41 | .07 |
| Average errors a minute of 4 manual operators | 1.75 | 1.33 | .25 |
| Margin of electric superiority | .97 | .92 | .18 |

The gross speeds and errors made by the students follow: On the one-minute writing in the 16th period—electric, 50/0, 38/0, 33/2, 29/1, 28/0, 22/1, 20/0, 19/1, 17/2; manual, 26/2, 15/5, 12/0, 10/0. On the three-minute writing in the 32nd period—electric, 64/1, 37/0, 36/1, 33/2, 30/0, 30/0, 24/0, 24/7, 23/0; manual, 19/5, 19/4, 16/4, 13/3. On the three-minute writing in the 48th period—electric, 87/0, 48/0, 48/0, 46/1, 46/1, 42/0, 36/0, 34/0, 30/0; manual, 40/0, 37/2, 19/0, 16/1.

■ Transfer Was Easy, Too—

One concern of all typing teachers who train students on electric machines is for what will happen when the students are transferred to manual machines; similarly, we all wonder what will happen when manual students are transferred to electrics. My experience suggests that teachers may look forward to the transfer with full confidence.

There was no difficulty in transferring either group, a procedure which we effected in our 46th class period. The writer prepared short, easy exercises for the students.

• *The manual operators* had no difficulty whatsoever. At the end of the second period on the electric machine, the manual operators were equalling, on the average, the same scores they had previously made in their best efforts on their own manual machines. At the end of the fourth period on the electric, the manual operators had all experienced sharp gains in speed and a decided improvement in accuracy.

• *The electric operators* had but little difficulty. They quickly developed a heavier touch and correct carriage-throw technique. Actually, the stroking of the electric operators seemed to be much better on the manual machines than that of the students trained on the manuals; it seems that the easy, effortless stroking pattern developed on the electrics transferred to the manual machines. The electric students did not type faster on the manuals than they had previously typed on their own electrics, but in 1-, 3-, and 5-minute tests they retained their margin of superior achievement over the students who had been originally trained on the manuals, in both gross speed and degree of accuracy.

All students informed me that they preferred to use the electrics because they were easier to operate. In fact, during the intermission of the 49th class period, the students who had been trained on the electrics solemnly treated the manually trained operators to cokes, because they "felt so sorry" for them and "felt that you folks need more energy."

■ Individual Case Studies—

The figures and opinions reviewed in what I have already said are interesting and are, as I said before, persuasive. But figures dealing with human performance must be interpreted in terms of the humans involved. What was the effect of our training program and of our use of electrics on the adults in the class who participated in our experiment? What was the effect on Mary, an attractive colored woman from Harlem, who knew Mrs. Roosevelt? On Dolores, who spoke Spanish better than English? [Continued next month]

The Filing Unit

(Continued from page 333)

• *We work together*, with class discussion of each letter, in this manner for the first 15 or so pieces of correspondence. When the occasion arises where a piece may be filed under more than one name, cross-reference sheets come into the picture. Miniature cross-reference sheets that accompany the correspondence sets are used. In defining a cross reference, I find it effective to compare the cross-reference sheet with a note left on the outside of the classroom door informing callers that the class has gone to another room for motion pictures.

After the first 15 letters, the students are allowed to code the remainder of the material individually. Some finish before the others, of course; these may be allowed to read the material about correspondence in the text until all have completed the coding, including the writing of cross-reference sheets. When all have finished, the sets and cross references are checked.

• *Then we do something special.* After the coding is done, I have the pupils remove all of the guides and folders from the file box. Now we learn how a file drawer is compiled for use in business. A student is asked to take the alphabetic guides and the miscellaneous folders for those guides from the file, including common-name guides, individual folders, and special classification guides. He then places the miscellaneous folder for each guide behind that guide. We go into other aspects, too: the purpose of having guides, the purpose of having miscellaneous folders, the armor-cladding of tabs or extensions on the guide, and so on.

The next step in my plan is to file the correspondence, including the cross-reference sheets. The purpose of removing a folder from the file in order to insert a piece of correspondence is explained.

As the process of filing correspondence is continued, the class encounters a piece for which there is an individual folder. The individual folder for the set is now inserted into the file. The purpose of an individual folder and the reason it is usually placed between the guide and the miscellaneous folder are discussed. The positioning of the folder tab or extension, so that it does not obscure the tab for the guides or miscellaneous folders, is called to the attention of the class; and the various "cuts" of folder tabs and extensions are explained. Next, the use of the special classification guide is explained; and this guide is inserted into the file when the piece of correspondence requiring its use is reached.

• *It is not far along* in the lesson before a piece of correspondence involving the use of the common-name guide and the common-name miscellaneous folder is encountered. The value of such guides and folders in handling large amounts of correspondence is discussed. It is pointed out that the common-name guide is really an alphabetic guide and that folders other than those with the common name will be filed behind it, if the series of alphabetic letters in the title on the folder falls between the common name and the next guide.

• *It is important*, at some time during the filing of the correspondence, to talk about out-guides and out-sheets. When all these things have been covered and the correspondence has been filed, practice can be given in finding correspondence by asking the class to find various pieces they have filed.

It is also a good idea to ask where they might look if they cannot find correspondence in the place they think it should be. (A good check list that can be used as a guide for looking for misfiled material has been compiled by Dr. Charles B. Hicks and can be found in the March, 1952, issue of BUSINESS EDUCATION WORLD.)

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BUSINESS EDUCATION WORLD

(Continued from page 336)

enumerated in the following material. Each of these is suitable for use in the eighth, ninth, or tenth grade.

ARITHMETIC FILMS

Meaning of Long Division. (Encyclopedia Britannica: 1 reel, 11 min., sound, black and white.) By animated drawings, the dividend and divisor are represented by scales. Long division is shown as a series of subtractions in which the divisor scale pushes portions equal to itself away from the dividend scale.

Introduction to Fractions. (Johnson-Hunt: 1 reel, 11 min., sound, black and white or color.) Animations show meaning of fractions, numerator, denominator, improper fractions, mixed numbers. Good for review and remedial work.

Simple Fractions. (Knowledge Builders: 1 reel, 12 min., sound, black and white.) Animation reveals meaning of numerator and denominator. Concrete objects used to make abstract ideas real. The whole illustrated by addition of parts.

How to Change Fractions. (Johnson-Hunt: 1 reel, 11 min., sound, black and white or color.) Equal fractions of a disc and familiar objects are shown by animation. Principles are illustrated that involve changing one fraction to another of equal value but with different terms.

How to Add Fractions. (Johnson-Hunt: 1 reel, 11 min., sound, black and white or color.) Illustrates the ease with which fractions having a common denominator may be added; also treats addition of other fractions and reviews general terms. This film is one of a series; others are *How to Subtract Fractions*, *How to Divide Fractions*, and *How to Multiply Fractions*.

Decimal Fractions. (Johnson-Hunt: 1 reel, 11 min., sound, black and white or color.) Shows how decimals are written and their relationship to common fractions; decimals portrayed as special form of common fractions.

Decimals Are Easy. (Coronet: 1 reel, 11 min., sound, black and white.) Art Baker's family is planning an auto trip; Art figures number of miles, gallons of gas required, gas mileage, price variations, etc. Functional, interesting use of decimals.

What Are Decimals? (Films, Incorporated: 1 reel, 12 min., sound, black and white.) Everyday examples—some with money—show relationship between fractions and decimals, how fractions can be written as decimals, meaning of decimal point, and names of the decimal places.

Meaning of Percentage. (Young America Films: 1 reel, 11 min., sound, black and white.) Shows relation of percentage to hundredths, both as fractions and as decimals. Commons percentage is related to several social situations.

Percentage. (Johnson-Hunt: 1 reel, 11 min., sound, black and white or color.) Shows percentage as a further development of common fractions helping the child connect his new knowledge with the basic concepts of fractional parts. Illustrates changing of fractions to per cents.

Per Cent in Everyday Life. (Coronet: 1

Consumer Education

GLADYS BAHR

Stephens College
Columbia, Missouri

THE HIGH SCHOOL STUDENT may be receiving a weekly allowance from his parents for lunch, carfare, recreation, and the rest of his operating expenses. This does not cover clothing, and students—especially the girls—may be concerned over clothes and demand more money for them than the family income can justify. About what percentage shall be spent for clothing? What is the teen-ager's share?



• This larger clothing allowance should be discussed in basic-business classes over a long period of time, preferably a season. Sometimes three discussions are advisable during the year—fall-winter, spring, and summer. It must necessarily be a long-range plan. In many cases, it has made girls realize that sewing, repairing, restyling, and cleaning are necessary tasks to enable one to stretch the clothing dollar. Planning, buying, and caring for clothing are three divisions for discussion.

It may also be advisable for the parents to have an explanation of this control technique. This may be done at a PTA meeting or a parent-visitation night by means of a group discussion, posters, or dramatizations arranged for and given by the students.

■ Helping the Parents—

Basic-business and consumer-economic teachers may be asked to plan programs for adults of the community. Adult education is on the upswing. PTA, church groups, fraternal and service organizations, women's clubs, and others frequently wish to be informed on economic problems.

"The People Versus Inflation" (December issue) would provide sufficient material to conduct a fine panel on a vital present-day problem. Maybe the teacher would like to prepare a talk on "Ten Ways of Giving Yourself a Raise" (by wise spending), which may be entertaining and helpful. The filmstrips from Household Finance Corporation (February issue) may be used as a basis for a discussion. Perhaps an adult group would like to devote a series of six lessons to consumer education. They would probably choose the following topics: family financial plans, food shopping, buying clothing for the family, insurance plans, savings and investments, our estate. Most adults are parents, and if the consumer-economics teacher promotes and speaks of his special area, the parents may ask, "Is my child acquiring this practical knowledge in school?"

■ Who Is Gullible?—

Occasionally, devote a day to the frauds and schemes that harass the consumer. As a basis, read *Facts You Should Know About Schemes*, issued by Better Business Bureau, Boston, Massachusetts, for it contains 174 schemes. Your nearby Better Business Bureau will send you its weekly Bulletin giving old schemes with new angles that are being tried out in your community.

■ The Gifted Student—

It is said that teachers spend a great deal of time with the slow learner and permit the capable student to shift for himself because he apparently needs so little help. However, he does need direction and guidance. Or, a teacher may say that basic-business classes are the so-called "dumping ground" and that one never sees a gifted student studying this area of education. Let us suppose that one or two very capable students do enroll in the class: What can the gifted student do to help himself, consumer education, and the teacher?

• The gifted student can, in many cases, accomplish additional work with little effort, attack the harder problems, explain terms and attitudes to others, lead groups in activities, create an enthusiasm for the area that will permeate the school and draw others of his ability into the class. He can also publicize the real values of consumer education through talks, displays, and posters.

Perhaps only by applying the correct psychological techniques will the gifted student be instilled with the desire to devote his abilities to intelligent choice-making and its ramifications; but such efforts on the part of the teacher will have its rewards.

Distributive Education

SAMUEL W. CAPLAN

Temple University
Philadelphia, Pennsylvania

THE LIMITED-PRICE variety store has assumed an important part on the merchandising scene in American retailing. It is claimed that more young people have entered retailing through the variety store than through any other channel. Because of the diversity of departments and duties, it offers invaluable experience in such activities as selling, stockkeeping, display, ordering, and buying. For this reason, it is good to know that a manual has been prepared which offers training methods in salesmanship and customer relations for variety stores. *Variety Store Selling* is issued by the California State Department of Education, Commission for Vocational Education, Bureau of Business Education, Sacramento, California, and is available from the offices of your State Supervisor of Distributive Education.

■ Texts on Methods of Display—

The teaching of display work has long been a problem to teachers. While all the experts in this field feel that practical experience is basic, the following books should provide a fine background:

- *Dynamic Display*, by Frank J. Bernard (\$10.00, Display Publishing Company, Cincinnati, Ohio), is quite expensive but can serve as a solid, heavily illustrated guide in theory and technique. "The displayman combines the genius of an artist with the hands of a craftsman and the mind of a salesman" is the theme of the book, although most of the emphasis is on the artistic problems of the field.

- *Window and Interior Display: The Principles of Visual Merchandising*, by Robert Kretschmer (Laurel Publishers, Scranton, Pennsylvania), leans heavily on the organization and operation of a display department rather than on telling the reader how to trim a window. This may be a good approach, since beginners in display lack the knowledge of routine store operation. The contents include many phases of store operation in relation to display—personnel, machinery, materials, structural equipment, signs, color, and the value of windows in terms of dollars.

- *The Art of Window Display*, by Lester Gaba (Studio-Crowell Publishing Company), is a book that everyone should find interesting—ingenuity is a fascinating topic. While feminine fashion is high-lighted, the other divisions of department stores are discussed in the various chapters. The book is illustrated with dozens of "best-dressed" windows from coast to coast, windows on a budget, windows that sell, windows that stop the passer-by, and windows that get talked about and build a store's reputation and clientele.

■ New Film—

"Careers for Girls" is a general film on retailing that points out the relationship between a girl's everyday interests and the type of work that she might do successfully. While it deals with many careers open to women, there is considerable emphasis on department-store work and such jobs as clerking, buying, comparison shopping, and testing. This is a 16mm, sound motion picture running 18 minutes, which can be secured on a rental basis from film libraries. Write to the March of Time Forum Films, 369 Lexington Avenue, New York 17, New York, for information.

■ Supplementary Aid for Teachers—

- *After Teen-Agers Quit School*, is a booklet that presents brief reviews of programs given in seven cities to help boys and girls who have left school before high school graduation find suitable and satisfactory employment. While not directly written for distributive education purposes, it points the way for successful operation of programs for out-of-school youth as encouraged by the George-Barden Act. Write for Bulletin #150, U. S. Department of Labor, Bureau of Labor Standards, Washington, D.C.

■ Interesting Magazine Article—

The July 19 issue of *Business Week* contained an article, "Salesmen Try Courtesy," that describes the Bloomingdale department-store program to jack up employee courtesy. See if your library has this very interesting article.



reel, 11 min., sound, black and white or color.) Emphasizes importance of per cent in business world through story in which Bob, in a film story, uses percentage in figuring taxes, commissions, interest, and discount with general, rate, and base formulas.

How to Find the Answer—Mathematical Problem Solving. (Coronet: 1 reel, 11 min., sound, black and white or color.) Shows and encourages a systematic attack on mathematical problems. Alan (buying a lathe) and Bonnie (working on drapes) and Harry (tile squares for a kitchen floor) present interesting problems. Recommends procedure: 1, decide data needed; 2, obtain and organize data; 3, estimate the answer; 4, compute answer; 5, check answer.

Property Taxation—Arithmetic of Taxes. (Encyclopedia Britannica: 1 reel, 11 min., sound, black and white.) Shows social usefulness of property taxation, types of Government spending supported by property levies, etc. Animation shows calculation of interest on bonds and repayments on principal, establishing of an assessed valuation on property, etc.

ARITHMETIC FILMSTRIPS

History of Our Number System. (Young America Films: 35 frames, with text guide.) Shows history of counting and our number symbols. Though several number systems are referred to, development of the Hindu-Arabic number system is emphasized.

A Study of Fractions Series. (Photo and Sound: Each with 25 frames and text guide.) Eleven filmstrips dealing with all aspects of fractions from what they are to what you can do with them.

Fraction Series. (Educational Projections—formerly Curriculum Films—various lengths, in color, with text guide.) Six filmstrips on *How Large Is a Fraction*, *Adding Fractions*, *Multiplying Fractions* by *Fractions*, and so on.

Decimals and Percentage Series. (Educational Projections—formerly Curriculum Films—27 frames each, color, with text guide.) Set of eight filmstrips covering *Introduction to Decimals*, *Adding and Subtracting Decimals*, *Decimals and Common Fractions*, *Comparing Decimals*, *Multiplying Decimals*, *Dividing Decimals*, *Introduction to Percentage*, *Problems in Percentage*, *Using Percentage*.

ADDRESSES OF SOURCES

When writing to these sources, ask for catalogues; sources may have issued additional aids since compilation of following list.

Coronet Films, 65 East South Water Street, Chicago 1, Illinois.

Educational Projections, Inc., 10 E. 40 Street, New York 16, New York.

Encyclopedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois.

Films, Incorporated, 202 East 44 Street, New York 17, New York.

Johnson-Hunt Productions, 6509 DeLongpre Avenue, Hollywood 28, California.

Knowledge Builders, Visual Education Center Building, Floral Park, New York.

Young America Films, Inc., 18 East 41 Street, New York 17, New York.

(Continued from page 340)

hasn't forgotten how to dictate. These are advanced shorthand students. They have already learned how to take dictation rapidly, and now they are being trained to get used to any dictator who keeps changing his mind. We call this "office style" dictation. The students in Miss Mason's class will be able to handle almost any kind of dictation they may run into in their beginning office positions.

Have you time for just one more class? Good! This is our Office-Machines group. (*Sound of typewriters, mimeograph, etc.*)

In this class we acquaint the future office workers with many of the office machines they may be called on to use in their work later. That girl in the corner is learning to operate a Monroe calculator. The boy next to her is operating a manifold billing machine. These two girls are running mimeograph machines—one electric and one manual. We try to give our students experience on both the latest and the not-so-new equipment; we never know just what kind they will run into out on the job!

Those four students there are using dictation machines; the girl by the window is drawing on a Mimeoscope. So it goes: These students will be familiar with just about all kinds of office machines—enough to grow rapidly when using them on the job.

NARRATOR: Miss Business Teacher, I am grateful for this visit, but . . .

BUSINESS TEACHER: Oh, must we stop? I do wish you could look in on our Book-keeping classes! Why, one of them is scheduled to have a guest speaker from the Accountant's Club to tell them about Beginning Jobs in Business for Those Interested in Accountancy.

NARRATOR: I'm sorry we do not have time to visit longer. But this much I'll tell you, Miss Business Teacher: The next time I want to convince any taxpayer or parent that he gets his money's worth for the dollar he spends for educating young Americans, I'll send him in to see you!

I'm really glad we could visit your classes. They illustrate what one department is doing to develop real job training—as a service both to the individual students and to our business community—and to develop real . . . what did you call it?

BUSINESS TEACHER: Oh, you mean economic literacy, I think.

NARRATOR: Yes, that's it. Your department teaches people about business and trains them for business.

VOICE OF PARENT (echoing): I want my son to learn something that will help him earn a living. To learn something he can use.

VOICE OF SECOND PARENT (echoing): I want John to be independent. To assume his place in society—not to be a burden to anyone.

NARRATOR: Yes, you get your dollar's worth in business education—basic business training for everyone, special business training for those who wish to work for and in business!

Professional Reading

DR. KENNETH J. HANSEN

Colorado State College of Education
Greeley, Colorado

LABOR RELATIONS have attained an important place in our American economy: College courses are taught on the subject; competent people are making personnel relations their career; and business is spending vast sums of money to study and promote sound labor relations. Realizing the need for more information on the subject, this month's column reviews three books on labor relations and one book on collective bargaining.

■ Labor Relations—

• *Economics of Labor Relations*, by Frederick Meyers (\$5.50, Richard D. Irwin, Inc., Homewood, Illinois), emphasizes the relationship of economics to the field of employment relations. It discusses the motivations behind these economic decisions and the forces and powers that are exerted to help determine their outcome.

This is an introductory book, but it covers the entire field well and is particularly good in its coverage of certain characteristics of American employers, the practices of individual bargaining and collective bargaining, trade union wage policies, and labor in politics.

• *The Law of Labor Relations*, by Benjamin Werne (\$5.75, The Macmillan Company, New York City), ". . . deals systematically with what is permitted, what is prohibited, and what is desirable under the statutes, regulations, rulings, and awards that both direct and limit the processes of collective bargaining."

This is a technical book, but a book that is indispensable to the teacher of business law or to the businessman who finds it necessary to ascertain quickly and easily what the law is on certain labor-management situations that may arise in his business.

The book is logically organized into four parts: Representation, Prevention of Unfair Labor Practices, Rights and Duties of Management and Unions, and Collective Contracts. Authoritative answers are given, and they may be found with a minimum of effort. Werne has taken from his file of more than 50,000 court rulings and decisions the cases that will be of most help to those who read this book.

• *Personnel Administration and Labor Relations* is a book of readings edited by Herbert G. Heneman, Jr., and John G. Turnbull (\$3.95, Prentice-Hall, Inc., New York City). It is devoted basically to employment relations in different types of businesses and to the solution of personnel and labor problems by management and union leaders. The readings in this book are concerned with the practical operating problems that are met in everyday business and union operations. Its aim is to provide insight, knowledge, and understanding of basic principles and procedures of personnel problems and labor relations.

The series of readings in this volume are selected to provide continuity as well as consistency. Each part of the book begins with a brief summary that helps to serve as an introduction and also provide

a bridge from the chapter that precedes it.

■ Collective Bargaining—

• *Collective Bargaining*, by Neil W. Chamberlain (\$6.00, McGraw-Hill Book Company, Inc., New York 36), resulted from the realization that there was no book on the market that brought together the more important work that has been done on the subject of collective bargaining. In addition, however, to bringing together existing material, Chamberlain has filled a number of the gaps there had been in this area of study.

It is significant that this book emphasizes the developmental character of the changes that have taken place in collective bargaining. In order to do this, the author has devoted one chapter to a history of collective bargaining from 1800 to 1850 and another to the period from 1850 to the present.

One desirable characteristic of this book is the considerable amount of source material that has been integrated with the text to give the book some of the characteristics of a case approach to collective bargaining.





All business is specialized

...and nothing specializes
on your business
like your business paper

This smart business man spends his time where every sitzmark parks a prospect at his feet. He specializes. Your business is specialized, too... and so is your business paper. It's concentrated on your business. Both editorial and ad pages report what's new that's good... suggest new methods... gather in one place a raft of ideas on where-to-buy-what.

That's help you can't find concentrated into such quick reading time anywhere else! It's common sense to read every page... every issue.

This business paper in your hand has a plus for you, because it's a member of the Associated Business Publications. It's a paid circulation paper that must earn its readership by its quality... And it's one of a leadership group of business papers that work together to add new values, new usefulness, new ways to make the time you give to your business paper still more profitable time.

Watch for it in our April issue!

1953 Summer School Directory

Here is our annual contribution to the thousands of business teachers who are "looking" for just the right place to spend this summer.

This annual directory listing over 150 colleges and universities with summer programs will enable you to select your "ideal" vacation and training spot. Pick those schools that interest you and send for their summer bulletin.

Before you leave for the summer be sure you've sent us your subscription renewal. Happy Summering!

BUSINESS EDUCATION WORLD

One of a series of aids prepared by
THE ASSOCIATED BUSINESS PUBLICATIONS



Teaching Aids

JANE F. WHITE

Georgia State College for Women
Milledgeville, Georgia

OVER FIFTY different varieties of school aids in office machines and supplies are described in a four-page folder recently prepared by Remington Rand Inc. To get these teaching materials, merely check off those booklets you want and fill out the coupon on the back page. Then, mail the folder to your local Remington Rand business-equipment center or to the main office, 315 Fourth Avenue, New York City 10. While you're writing, ask about the new B.E.A. Program (business education advancement) that was recently reported in *BUSINESS EDUCATION WORLD*.



■ A Letter-Placement Guide—

This device, which appeared in an issue of *Today's Secretary* last year, has been reprinted by The American Writing Paper Corporation, Dept. 65, Holyoke, Massachusetts. These reprints are available in quantities for use in your typewriting classes. The guide is an easy and quick method of correctly setting up a letter on a page according to the length of the letter. We've ordered 100 for both our typewriting

and shorthand classes. On the reverse side, an illustration on How to Space Your Closing Lines will be an aid to teaching this letter part. On giving placement tests at the beginning of the quarter, over half the class did not know how to type the closing lines correctly when using a company name.

■ Teaching-Aids Booklets—

For those of you interested in sources of free and inexpensive materials, here are several useful booklets: *Sources of Free and Inexpensive Teaching Aids*, *Sources of Free and Inexpensive Pictures for the Classroom*, and *Sources of Free Pictures*—all available from Bruce Miller, Box 369, Riverside, California. Send fifty cents for each booklet.

- For \$1.00, you can obtain *Free and Inexpensive Learning Materials* (a 194-page printed booklet containing materials in all fields) from The George Peabody College for Teachers, Division of Surveys and Field Services, Nashville 4, Tennessee. Brose Phillips is the author of *Index of Free Teaching Aids*, which sells for \$3.00 and is published by the Free Teaching Aids Company, Harrisburg, Illinois.

- *Business-Sponsored Education Materials* (\$1.50) is compiled by the Committee on Consumer Relations in Advertising, Inc., 420 Lexington Avenue, New York. These sources should provide you with a good start in getting together many valuable teaching aids.

■ Reprints for Business-Law Classes—

Three reprints from the *World Book Encyclopedia* are available free in single copies, with quantity prices quoted on request. "How a Bill Becomes a Law," a vividly illustrated folder, traces the steps from the time the bill is introduced in Congress until it becomes a written law. Two others—"Democracy, Communism, and Fascism" and "United States Constitution"—are useful, too. Write Field Enterprises, Inc., Education Division, 35 East Wacker Drive, Chicago, Illinois.

■ For Accounting Students—

Write to the American Institute of Accountants, 270 Madison Avenue, New York City 16, for a price list of pamphlets and reprints. All are free or inexpensive, ranging from no charge to 10 cents each. The material is good, too. Four copies of *How to Read an Annual Report* may be requested free—additional copies, 10 cents each. *A Career in Public Accounting* (first 5 copies free) and eight other titles complete the list.

■ Pullman Literature—

Three items of interest to use in a Travel Unit in general business are distributed in quantities by The Pullman Company, Merchandise Mart Plaza, Chicago 54, Illinois. "Pullman on Dress Parade" and "Look What's Attached to Your Pullman Ticket" (both in color) describe the inside of a Pullman. "Pullman Progress" is in folder form and shows the progress of the Pullman since 1859. This is excellent bulletin-board material.

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A Process of Osmosis

MARTHE GROSS

THE FIRST FLAKES of snow were just beginning to fall when Tim Hall swung through the big front door of the *Chronicle* and crossed¹ Maple Street to get morning coffee for the newspaper staff.

Tim repeated the order to himself as he entered² the Little Gem Sandwich Shop and smiled at Fred, the counter-man. "Two regular, without sugar; one light; one black;³ and Scotty's tea."

"You're three minutes late this morning, young man," Fred announced with mock sternness. He nodded at the delicate⁴ powdering of snow on the street. "Hunting up your snowshoes?" he teased. "—or waiting for the dog sled to pick you up?"⁵

"The teletype machine was out of paper and I had to feed it, Fred," Tim answered. "It gets almost as impatient⁶ as Scotty does for his tea."

"O.K., Scoop," the counterman answered with a laugh. "What's your order?"

■ Getting coffee⁷ for the *Chronicle* staff had become one of Tim's regular chores at the newspaper since he had gone to work there⁸ as a copy boy and general assistant three months before.

Scott Humphrey, the city editor, had given⁹ him a clear-cut picture of his duties the day he was hired. "You're young and ambitious," he told Tim, "and you'd like to¹⁰ write a story your first day here that would rate nationwide pickup by the Associated Press, but you have to¹¹ start at the bottom, Tim. You have to proofread, run errands, and keep those teletype machines in paper. You learn to¹² be a good reporter by a process of osmosis."

During those first three months, Tim had learned just how slow that process¹³ could be. Life at times seemed one long stretch of teletype paper punctuated with coffee containers.

But there¹⁴ were compensations. A job—even as copy boy—with the *Chronicle* was something to be proud of. And working¹⁵ under Scott Humphrey was

the answer to any beginner's prayer. As a war correspondent in¹⁶ 1944, Humphrey had won the Pulitzer prize for his stories on the Marines.

■ Well, Tim thought as he walked back to¹⁷ the office through the snow, "I'll probably be tottering off to my first story any decade now."

He was¹⁸ opening the big front door slowly, to keep the coffee steady, when Scott Humphrey and Dan Reardon opened it wide from¹⁹ the inside and stepped aside to let him pass. As soon as Tim was in the lobby, they rushed past him. Both men wore their²⁰ overcoats, and Dan was carrying his camera and film case.

"I've got your tea and . . ."

"Drink it yourself," called the²¹ editor.

Ben Lord, one of the paper's veteran reporters, paid for his coffee as soon as Tim appeared.

"What was²² Scotty doing, going out to cover a story in person?" Tim asked. "I thought he was supposed to send his²³ reporters."

"A freight train smashed an auto out on the old Highland Road crossing," Ben answered. "That makes three accidents out²⁴ there in less than a month."

"Was anyone killed?" Tim asked.

"The driver is on the critical list at Mercy Hospital.²⁵ Besides the front-page story, Scotty has ordered a two-page spread of pictures showing every local crash²⁶ on that railroad."

"Wish I could go out on a story as big as this," Tim said wistfully.

"You sit tight and watch these²⁷ phones," Ben told him. "Believe it or not, son, you're going to hold the fort alone this morning. The city council meets²⁸ in about ten minutes to debate that airport proposal, and I have to cover it. Just because we have one²⁹ big story doesn't mean we can't have another in the same day."

"They also serve . . ." Tim quoted, squaring his shoulders³⁰ and clicking his heels.

Ben folded and then double-folded copy paper for his notes, then caught up his coat.

"Wait a³¹ minute!" Tim shouted as the reporter started for the steps. "What do I do when all these phones start ringing?"

From a³² point halfway down the steps came Ben's voice: "Answer them, boy; answer them!"

■ At a quarter past ten, big Mac MacKenzie, foreman³³ of the composing room, came in to ask when Scotty would be back.

Tim looked up from the typewriter where, for the past³⁴ half hour, he had been typing his own version of the accident story, using his imagination to fill³⁵ in details.

Mac smiled down at him. "Writing your own story of the train accident?" he asked Tim.

"Yes, I was. How did³⁶ you know?" Tim replied.

"I found your story last week about the school fire," Mac said. "It was almost as good as the one³⁷ that Ben wrote. I had to ask him which was which. It's pretty good practice."

He looked down at Tim's desk, where five or six news³⁸ pictures had been spread out. "What are these?" he asked.

"They're pictures of the first two accidents up at the crossing," Tim told³⁹ him. "Since I can't go out there myself, I'm using these to give me an idea of what things must look like."

"Good luck⁴⁰ to you!" Mac said, going back to the composing room.

■ Tim turned back to the pictures. As he studied first one and then⁴¹ the other, he noticed the figure of one man who seemed to be in the forefront of the crowd. Tim checked and then rechecked⁴² each picture. The same man was in almost every photograph that showed spectators—a tall man with stooped shoulders⁴³ and gray hair cut close.

As Tim sat studying the photographs, a shadow fell on his desk. Looking up, his eyes⁴⁴ met the eyes of a stranger—a tall man with stooped shoulders.

Yes, his hair was gray and cut close. It was the man in the⁴⁵ accident pictures.

"Can I help you?" Tim asked, as casually as he could.

"I always wanted to come by and⁴⁶ see the newspaper office," the man said, smiling at him strangely.

"I'm afraid there isn't much activity today,"⁴⁷ Tim said.

"They're all gone, aren't they?" the man remarked. "They all went to the accident."

"Yes, they did. But how did you⁴⁸ know?" Tim asked.

"Oh, I heard about the train crash. I knew all the reporters would be there, and the photographer."

As⁴⁹ he talked, he looked around the room. He seemed to be making a mental image of everything in the newsroom.⁵⁰

■ As casually as he could manage it without arousing the man's suspicions, Tim began to collect into⁵¹ one pile all the pictures spread out on his desk. He didn't want Gray Hair to get a look at them—the fellow's mind⁵² seemed to be too much on pictures as it was.

"They say there's a negative for every picture," the man said.

"Yes,⁵³ there has to be," Tim told him.

"I guess you have to keep them all filed away."

"The photographer does," Tim said, getting⁵⁴ up from his desk. He had the pictures in one pile now and he slipped it under his arm as he walked away from the⁵⁵ desk.

"What are you doing now?" the man called after him.

"Oh, I just have to look at the teletype machine," came the⁵⁶ reply.

■ Tim made his decision as he walked to the machine. There was a bell on the side that rang only for the⁵⁷ most important news—for bulletins, as they were called. Wars and assassinations and other important happenings⁵⁸ were always announced by the automatic ringing of that bell. When it started, everyone in the⁵⁹ *Chronicle* came to see what the bulletin was.

As Tim stood over the machine reading the news, he heard the stranger⁶⁰ come up behind him.

He turned and faced the man. "You're not supposed to come over to this machine," Tim said firmly.

"Where⁶¹ are the negatives?" the man demanded. "Get the negatives of those accident pictures! I want them." He grabbed Tim's⁶² left wrist in a grip powerful for a man so thin.

"Negatives belong to the paper," Tim told him, twisting to⁶³ free himself.

The grip on his wrist tightened. "I want them, I tell you. Right now!" And, with a snap, he brought Tim's arm back and⁶⁴ up behind his back.

"Right now!" he repeated, pressing Tim's arm to the breaking point.

With a lunge, Tim threw himself toward⁶⁵ the machine and barely managed to get his free hand on the bell switch. It responded immediately. And within⁶⁶ seconds, Mac Mackenzie and his assistant from the composing room had come to investigate.

■ It was almost⁶⁷ two o'clock when Tim returned to the office; he and Scotty had spent almost three hours at the police station⁶⁸ while the police questioned the culprit. Surprisingly, the man had confessed almost as soon as he was taken to⁶⁹ the station the part

he had played in tampering with the warning signals. But, as a former employee of the⁷⁰ railroad—one who had a grudge against them for firing him—he had to be questioned for a long time.

When the two returned⁷¹ to the *Chronicle* office, reporters said nothing at all about Tim's part in the capture; but they did say⁷² they were hungry.

"Shall I go over and get some sandwiches?" Tim volunteered.

"We'd probably have to wait all⁷³

afternoon if you did," Dan said. "I never did get my coffee this morning."

"I didn't get mine, either," said Harvey⁷⁴ Hickerson.

"But . . . but . . ." Tim started weakly.

Scotty calmed down their laughs. "We'll all go with him," he said, "to see that he gets⁷⁵ the order right. And, while we're there, we might as well treat him. You're guest of honor, Tim!" (1514)

Horses, Horses, Horses

DOROTHY M. JOHNSON

PROBABLY ANYONE in Montana who will admit publicly to inability to bust¹ a bronc before breakfast gets escorted across the nearest state border by the Highway Patrol; so, being a² Montana resident—and quite pleased with my domain—I won't admit it. All I will say is that I've never tried³ it and am not going to try it, before breakfast or any other meal.

My horse education was delayed⁴ and interrupted. After all, the Whitefish area of Montana, my locale, isn't horse country. This is⁵ a railroad town. I can ride a railroad train as well as anybody. Never had to practice, either. It's just⁶ a natural talent.

But horses have given me more adventures than trains have. When I was about ten, I used⁷ to ride a beat-up old pack pony named Jack. He had to be hit with a board to get him out of a sleepy walk.⁸ But, after he lay down in a thistle patch and rolled on me, I didn't ride Jack any more. I didn't even⁹ speak to him.

■ Years afterwards, on the Pilot Wheel ranch, Bob Fancher's place over in Washington, I played cowboy for¹⁰ a day. Mr. Fancher and his daughter Roberta let me tag along when they went to move a bunch of cows and calves¹¹ over a mountain. In the first ten minutes, I knew I was in the wrong league.

When we reached the foot of the mountain,¹² the Fanchers saw they had enough on their hands with all that fast-moving beef, so they gave me the lead rope of the pack¹³ horse and said I could go down yonder and wait by the creek in the woods.

The pack horse tried to throttle me with the lead¹⁴ rope by dodging back

and forth, and the saddle horse kept turning around and looking at me, which was disconcerting.¹⁵ So, when we got to the creek, I figured we needed a drink of water and a fresh start.

I tied the reins to the¹⁶ horn so the saddle horse wouldn't step on them, and was enjoying my drink when I felt a great loneliness—both horses¹⁷ were beating feet gladly down the road.

I had read in Western stories about Western horses that would stand ground-tied¹⁸ if their reins were left hanging, but how was I to know the Fanchers' horses hadn't read the same books?

I chased them,¹⁹ staggering along in bat-wing leather chaps. The only reason I ever caught up was that the horses stopped when²⁰ they came to a fence.

After a week or two, I could walk without limping very much.

■ Later, in New York, when that²¹ memory had mercifully dimmed, I tried riding again. That time I got a book about it—to start off right.²² But the book said you should begin jumping in the fourth lesson, so I took it back to the library.

The horses²³ you can rent at a suburban riding stable are a discouraged lot, most of them rescued from some canning²⁴ factory, all of them with personality defects. There was one big bay named Major that I thought liked me. He had²⁵ an affectionate way of reaching around and rubbing his nose on my left boot. It was very touching, and I²⁶ called him pet names until another rider informed me that Major's whole aim in life was to bite somebody's foot²⁷ off. He had just been getting the range.

My riding partner was a Kansas girl named Frances Smith. I'll always remember²⁸ the time we went riding in the woods of Forest Park, on Long Island. That time I drew a bony black horse with²⁹ a persecution complex, and she got a gray one about the size you see on merry-go-rounds.

The black tried to³⁰ dodge out from under me, but I fooled him by having a tight hold on the saddle horn. What else is it for? He showed³¹ his real character when we got a couple of miles from his home stall. Then he heaved a sigh and lay down on his³² right side. I rolled off, but I grabbed the reins; stable owners are very sharp with riders who walk back horseless.

Three minutes³³ later the horse lay down on his left side, and we did it all over again—except that this time I trusted³⁴ to my own feet, since he wouldn't stay on his. I walked him back and forth to keep him upright while Frances made like Paul³⁵ Revere back to the stable for help.

The man from the stable came in a hurry, but Frances wasn't with him.

She³⁶ had been unavoidably detained because her pint-sized horse had put on a solo rodeo.

■ Anyway, even³⁷ if I couldn't make that black horse stand up, I proved I could get off him on either the port or the starboard side,³⁸ and while he was lying down.

Another time, in another park, a chestnut named Popcorn tried to get me arrested.³⁹ He wouldn't budge out of a walk unless another horse came up behind him. Then he'd burst into a run until⁴⁰ the other horse got past and around a bend. There was a rule in that park against galloping, but he couldn't⁴¹ read signs.

One of the horses that came up behind us happened to be ridden by a uniformed policeman whose⁴² duty it was to see that nobody galloped a horse. Popcorn and I raced him for a quarter of a mile. The⁴³ cop won. He didn't say anything, though. He must have guessed that I wasn't galloping Popcorn. Popcorn was galloping⁴⁴ me.

I spent several summer vacations with and on a horse named Buckshot.

on Gilbert Woodard's R Bar ranch⁴⁵ near Birney, Montana. Buckshot was a retired cow horse, and I was a great disappointment to him when we moved⁴⁶ cattle along with Vi Tate (who lived there) and her pinto, Comanche. Buckshot knew what he was supposed to do and⁴⁷ wanted to do it, but he expected me to tell him—and that was expecting too much. We kept a lot of⁴⁸ bewildered Herefords from going where they were supposed to go.

Vi and I got along fine, but our horses didn't.⁴⁹ They would crowd into one corner of a huge pasture and kick and nip each other. I asked Vi why they stayed together⁵⁰ if they disliked each other, and she explained, "Horses get lonesome, and a horse would rather be with another⁵¹ horse he doesn't like than be all by himself."

So would I.

■ Every now and then I still attempt to ride a horse.⁵² It's good for the soul; makes me appreciate the simple pleasures of this machine age—the trains, buses, and cars that⁵³ I have so much more talent for. (1066)

The Care and Pleasing of Bosses

MET ELAINE. She's young, attractive, and the secretary to a business executive. Elaine has all the mechanical qualifications for her job. She types 70 words a minute with not too many mistakes, takes¹ rapid dictation, and can transcribe it accurately. But Elaine's boss isn't happy with her work, and Elaine² can't figure out why. She hasn't learned that bosses have to be made happy—they aren't born that way.

Unfortunately,³ this situation occurs every day in thousands of offices. Since the first practical typewriter⁴ made its appearance and secretaries began invading offices, the girls have been faced with one big problem⁵—how to keep the boss happy. Mr. Johnson, Elaine's boss, is no exception. Sometimes he's grumpy, quick-tempered, even⁶ sarcastic. Not that he means to be, but the pressures of business and family life are wearing him down. He's⁷ unhappy because Elaine has fallen down on the job. She's a "typewriter jockey," nothing more.

■ The American⁸ secretary is an indispensable phenomenon in the business world, and typing and dictation⁹ are but a small part of her varied tasks. It's a safe bet that seated not too far

away from an unhappy boss¹¹ is a secretary who has forgotten a few of the basic rules of office behavior.

Formulated¹² by Underwood Corporation, these rules neatly sum up the complexities of office life and reveal most of¹³ the friction points between boss and secretary. First, there's the matter of dress. Though the boss may hanker for the siren¹⁴ type after hours, it's certain that he'd like to stick to business while he's in the office. Neat, attractive and¹⁵ conservative attire is recommended for office wear.

Office security is another of a "Girl Friday's"¹⁶ tasks. She's responsible for the contents of the office safe, and for the general security of office¹⁷ records. Rushing out to a date is no excuse for forgetting this responsibility.

Then, there's the matter¹⁸ of business confidences. The higher up a girl goes, the more she's apt to know about the business and its¹⁹ operation. Respect of such confidence is a serious ethical obligation.

Getting back to²⁰ dictation and dictation etiquette: good dictation procedure bans interruptions during the course of a²¹ letter. Woe be unto the girl who sidetracks friend boss and

makes him lose his trend of thought. Necessary questions are²² saved until the dictation is over. But questions should be asked—guessing is a cardinal sin in secretarial²³ work.

■ The Underwood study revealed that mail handling causes many rifts between secretary and boss.²⁴ The girl who blithely ignores a letter marked "Personal," is leaving herself wide open for a scathing look and²⁵ a sharp word. The same applies to filing procedure. Don't let your filing accumulate so long that a fifteen-minute²⁶ search is necessary whenever your boss wants some information.

To the secretary is entrusted²⁷ the care of all office equipment—adding machines, monitor boards, and, of course, typewriters. The Underwood²⁸ people recommend a three-minute daily "work-out" to keep your machine in typing trim. It takes only one minute²⁹ to wipe off all exposed parts of your typewriter with a soft dry cloth—dust and dirt are real enemies—and³⁰ another minute to clean type with a dry bristle brush (in that way, you'll assure yourself clean-cut type impressions³¹ and uniform characters). One more minute is all it

(Continued on page 361)



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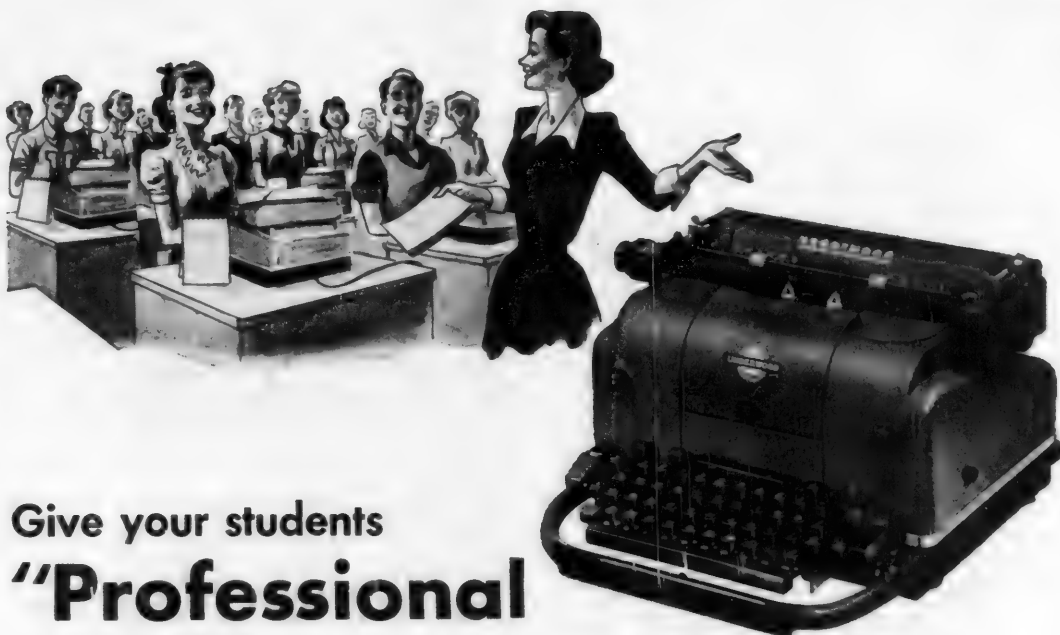
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■ Private Lives—

J. Goodner Gill, vice-president of Rider College, is the new district governor of Kiwanis International, for New Jersey. . . . **Robert W. Webb**, after 31 years on the staff of the Indiana (Pa.) State Teachers College, retired on the first of February. A graduate of Bowling Green College, he taught for more than 41 years, including seven summers at the University of Virginia. He is author of six editions of *Simplified Touch Typewriting*, dating back to 1926. . . . **Dr. E. Dana Gibson**, of San Diego State College, has been promoted to a full professorship. . . .

R. J. Maclean's school, Detroit Commercial College, is celebrating its golden anniversary. But Mr. Maclean himself had fractured his hip and had had a long siege in the hospital. While there, alumni visited to present him with a scroll bearing the signatures of hundreds of alumni—and an "apple" for teacher, consisting of a wallet packed with \$1,500! . . . **Roy F. Abele**, reporter in the Common Pleas Court of Pittsburgh, Pennsylvania, died just recently, at the age of 69. He was one of the first reporters to use Gregg Shorthand in the courts there. . . .

Gordon Rudy, former business teacher and director of business education in York, Pennsylvania, now secretary to the York School Board, has been elected president of the Pennsylvania Association of School Business Officials. . . . **Freeman P. Taylor**, founder of the Taylor School in Philadelphia (1898) and one of the first business teachers in America to teach touch typewriting and Gregg Shorthand, died at 77 in his home in

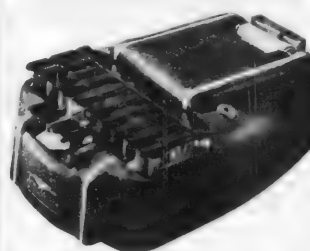
Florida. His sons, Pernin and Cyril Taylor, both of whom are active in Eastern business education associations, have been managing the Taylor School ever since the elder Mr. Taylor retired some years ago. . . .

Harvey E. Mercer, an assistant professor at Westminster College, has left his post there to enter business—insurance. . . . The new manager of Marsh's Business College, in Atlanta, is **James South**, out of the Third Army after having been recalled to duty from the reserve officers corps. (He won a citation for meritorious service as special services officer at Fort McPherson, in Atlanta.) . . . **Martin Foss**, president of the McGraw-Hill Book Company from 1927 to 1944, died in January, at 74. He first joined the Hill Publishing Company in 1907 and was instrumental in bringing about the merger of that company with the McGraw Publishing Company, to form the McGraw-Hill Book Company in 1909. This organization, he served as secretary from 1909 to 1917 and as vice-president and general manager from 1917 to 1927. . . .

Elise Etheredge, past president of the Southern BEA and a teacher at Columbia (S. C.) High School, has become engaged to Mr. Buddy Altman. Mr. Altman is a businessman in Columbia. . . . **Thaddeus H. Penar**, for the past four and a half years a teacher at Butler (Pa.) High School, has joined the staff of Grove City College as assistant professor of education. A 1942 graduate of Grove City, Mr. Penar taught for two years at Kitanning (Pa.) High School, served three years and a half in the Air Force, and taught

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By _____ Title _____



Irol Whitmore Balsley . . . now Ed.D.
(Indiana University)

for a year at the University of Calcutta. He received his master's degree from the University of Pittsburgh, where he is now completing his doctorate. . . .

Nettie M. Huff, owner and founder of the Huff Business College, in Kansas City, Missouri, died in January, at 79. Miss Huff founded her school in 1907 and operated it until the time of her death. She was a pioneer teacher and writer of Gregg Shorthand.

■ Doctorates—

• Irol Whitmore Balsley, Doctor of Education, Indiana University, August, 1952. Thesis: *A Comprehensive Analysis of Current Transcription Practices in Business Firms*. Major advisor: Dr. Elvin Eyster.

Mrs. Balsley has taught in high schools, private schools, and Indiana University, the University of Utah, Russell Sage College, Pennsylvania State College, University of Tennessee, and Bowling Green College of Commerce. Her writing has included articles, monographs, yearbook chapters, and coauthorship of *Shorthand Transcription Studies*. She is now living in Lexington, Virginia, where her husband, Howard Balsley, is a faculty member at the Washington and Lee University.

■ With Eastern BTA in New York City—

The Eastern Business Teachers Association will hold its 56th annual convention on April 2-4, at the Hotel Statler in New York City. President Helen Reynolds (NYU), Program Director William M. Polishook (Temple), General Chairman Robert J. Meyer (Bryant HS, Long Island City), and a host of committees have prepared an elaborate social and professional program on the theme, "Looking Ahead in Business Education."

• *Social Side.* The social side of the program includes a banquet and ball on Thursday, April 2; a Delta Pi Epsilon breakfast, a Rider College luncheon,



J. C. Penney, founder of the Penney stores . . . speaker at EBTA luncheon



Arthur Walker . . . president of both the SBEA and the new NASBE

a Columbia University breakfast, a private-schools breakfast, and a feature fellowship luncheon. Too, all the lavish entertainment and sight-seeing attractions of New York City await convention goers.

• **Professional Side.** The Thursday-Friday-Saturday program follows the regular EBTA pattern:

Thursday Morning. 10:00-11:30. Section meetings on high school and business school administration and supervision.

Thursday Noon. Annual Fellowship Luncheon, sponsored by private business schools but open to all EBTA members. Feature speaker is J. C. Penney, founder of the J. C. Penney Company, who will speak on "The Free-Enterprise System and Business Education." **Robert E. Slaughter** (Gregg) is chairman.

Thursday Afternoon. 2:30-4:00. First general session, with Doctor Reynolds presiding. **Dean Peter L. Agnew**, of New York University, will give the keynote speech, "Looking Ahead in Business Education." 4:00-5:15. Audio-visual aids presented—

bookkeeping, distributive education, typewriting, and secretarial training films, followed by discussions.

Thursday Evening. 6:45. Annual Banquet, Doctor Reynolds presiding. Feature speaker will be **Dwight W. Michener**, economist of the Chase National Bank, who will speak on "Helping Young Americans with Their Economic Homework." 10:00-1:00. Annual ball.

Friday Morning. 10:00-11:30. Section meetings in bookkeeping, distributive education, private-school instruction, shorthand, and testing.

Friday Noon. 12:00-3:00. Recess for attendance at Good Friday religious services.

Friday Afternoon. 3:15-5:00. Section meetings in clerical practice, office machines, private-school training, social-business education, and electric typewriting.

Friday Evening. Doing up New York.

Saturday Morning. 9:30-11:00. Second (and concluding) General Session. A complete demonstration of "Television and Business Education," indicating how to prepare and produce a television broadcast. 11:00. Election of officers and drawing of door prizes.

■ New Association for Supervisors—

Another set of initials for your *who's who* and *what's what* in business education: NASBE—the National Association of Supervisors of Business Education.

NASBE was founded late last November, when many state and city supervisors were attending the AVA convention in Boston. Organized to study further the duties and responsibilities of supervisors in business education, NASBE will devote considerable attention to extending and improving supervisory services at the state and city levels. NASBE hopes to sponsor meetings, at conventions of the major associations in business education, of

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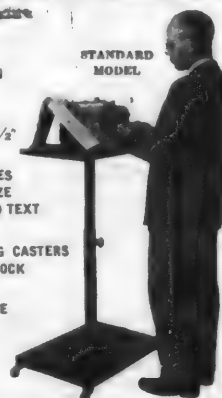
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Dean Agnew . . . EBTA keynote speaker

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members and of teachers interested in supervision.

Officers elected in Boston include: Arthur Walker (Virginia state supervisor), president; H. D. Shotwell (Kansas state supervisor), vice-president; and Louis R. Rosetti (New York State Department of Education, Albany), secretary-treasurer. Membership is limited to present and would-be supervisors; Mr. Rosetti says that those who join now—\$1 dues—will be charter members.

Professional Announcements—

• Georgia BEA will meet in Atlanta on March 6, with addresses by George Wagoner (University of Tennessee) on transcription and John A. Pendery (South-Western Publishing Company) on office standards. Elisabeth Anthony (GSCW) will preside.

• Michigan BEA's fifteenth annual conference will be held March 13 and 14 in the new Kellogg Center at Michigan State College. Speakers will include Dr. John L. Rowe, Mr. Wally J. Weber, Dr. Frederick Kent, Miss Phila McIntyre, Leslie J. Whale, and Adrian Trimpe. President is Nelson Lanfear, of Port Huron Business College. Special feature: business machines clinic conducted by the MSC staff.

Correction Please—

The February issue stated that the North Carolina business teachers will meet in Greensboro March 14 and 27. Actually, however, the March 27 meeting will be held in Asheville.



IN BEHALF of NYC Central Commercial High School, Dr. William Jansen, NYC Superintendent of Schools, presents the Central Commercial High School Award "for distinguished service to business and business education" to Elmer L. Helms, office-services manager of the Shell Oil Company, while Dr. C. Frederick Pertsch, NYC associate superintendent in charge of high schools, looks on. Mr. Helms has devoted countless hours to furthering business education in NYC and is chairman of the New York City Advisory Council on Business Education.

Pleasing of Bosses

(Continued from page 354)

will take to clean up the remaining dust and eraser³² grit from the type segment. Covering the machine after working hours will also add years to its life.

To err is³³ human, to forgive divine; but even the sweetest of employers can wilt under constant and continued³⁴ carelessness. It's costly, time-wasting, and annoying to the executive who prides himself on his ability³⁵ to get things done.

Clock watching never appeals to any employer, but watching the calendar is another³⁶ story, especially if it gets the boss to important appointments at the right time and at the right place. The³⁷ good secretary must keep and check an accurate calendar, never trusting her memory or that of her³⁸ boss.

■ To hear any boss tell it, he's the model of neatness—even though his desk may be covered with cigarette³⁹ butts and old envelopes. No secretary is expected to be a porter, but keeping the office neat and⁴⁰ tidy (and that includes her own desk, as well as her boss's) guarantees a smile instead of a frown any morning.⁴¹

In today's swift pace of business, more business is transacted over the phone than through any other media.⁴² The survey showed that a pleasant telephone manner ranks high on the lists of "musts" for an able secretary.⁴³ Proper and accurate recording of information, and a pleasant voice, keep clients happy. And, when clients are happy, the boss is happy as well.

■ Tact, ah, yes; it's a primary requisite of business etiquette.⁴⁵ Although the boss may welcome your suggestions, it is better to leave many things unsaid. A kind word is always⁴⁶ appreciated; but criticism, even when it is constructive, can often be misconstrued. Better keep⁴⁷ it to yourself, to keep the boss happy.

■ Initiative is a big word. Nobody expects a secretary⁴⁸ to assume authority, most of all the boss. But, by learning her employer's procedures, she can fit herself⁴⁹ for increasing responsibilities and become more valuable to her boss and to herself.

■ There isn't⁵⁰ a secretary in the world who can agree on a single formula for the care and pleasing of⁵¹ employers. However, the Underwood research staff found gentle good humor and common sense accepted as two things⁵² sure to keep the boss happy. Tillie the Typist may not have a college degree, but she rates a medal for her⁵³ daily dealings in helping to speed the world's business with the toughest breed of all men—the American business⁵⁴ executive. (1083)

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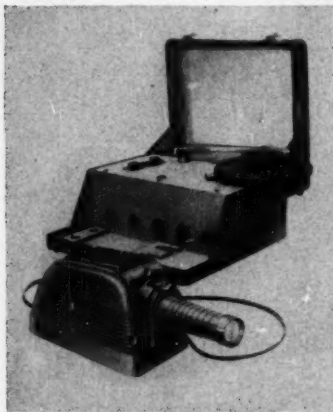
New Business Equipment

WALTER M. LANGE

Assistant Editor
Gregg Magazines

■ New Audio-Visual Equipment—

The Automatic Projection Corporation, 29 West 35 Street, New York City, has announced a complete line of visual and audio-visual equipment featuring push-button remote control on two new filmstrip projectors and Grip-Edge glassless pressure plates plus Turbo-Blo cooling to protect the film. Shown below is the Soundview SA-43



model, which may be used both fully automatic or with push-button remote control of film advance at any distance from the projector itself.

• An interesting feature of the new projectors is that they may be purchased and operated with the Soundview record player, or the sound may be added at any time when a complete audio-visual unit is required.

■ Automatic Photo-Copy Machine—

A compact, motor driven, continuous printer and processing unit has been developed by the General Photo Products Company, Inc., General Photo Building, Chatham, New Jersey. Called the Exact-Photo Copy, the machine will dry-copy anything typed, written, printed, or drawn.

• To operate, all you do is plug the machine in, insert the material to be copied (together with a sheet of negative paper) into the machine, wait eight seconds for the sheets to come out, take the two sheets apart, and re-insert the negative with a sheet of transfer paper. In about ten seconds, the two sheets will come out. Wait another ten seconds and then pull them apart. You then have a copy of the original in positive form.

■ Changeable Type Bars—

A new device to speed the typing of specialized information has been developed by representatives of International Business Machines Corpora-



tion and the Atomic Energy Commission. Changeable type bars for electric typewriters, designed so that they may be readily replaced by the typist, are for use in operations that require chemical, mathematical, scientific, or foreign-language symbols. Special type characters such as subscripts and exponents are also included.

• The type bars are designed so that they may be readily disengaged from the type-bar fulcrum wire by a simple unhooking motion. Once free, the bar is easily slipped off the connecting link. The reverse procedure installs the newly selected type bar in a matter of seconds.

■ Adjustable Typewriter Table—

The Adjustamatic is a compact, durable, steel typing table embodying a new patent that allows a quick adjustment of the entire top surface from 25½ inches to 33 inches. The operating mechanism is fully enclosed and tam-



per-proof, and it automatically locks at any set position. The size of the top is 20 inches by 36 inches. The table is adaptable for use in typing, office machine, bookkeeping, and shorthand classes. For complete information, write to Interstate Engineering Corporation, 2250 E. Imperial Highway, El Segundo, California.

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Ampro Corporation 361
Burroughs Adding Machine Co.

Cover 2

Clinton Teachers Agency 360
Crown Equipment Co. 358
Ditto, Inc. 315
El Club Cervantes 359
Esterbrook Pen Co. Cover 3
General Binding Corporation 360
Gregg Publishing Division .. 316, 358
International Business Machines . 346
Karl Manufacturing Co. 319
Monroe Calculating Machine Co. . 355
National Cash Register Co. .. Cover 4
Reliable Typewriter Co. 360
Remington Rand Inc. 317, 351
Royal Typewriter Co. 318
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Stenographic Machines, Inc. 357
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Junior OGA Test

Dear Aunt Helen:

I can hardly wait for you to see Mom. And I know she wants to find out how her new hairdo¹ impresses you. After all these years of wearing it in a bun, she has had her hair cut—and real short! This certainly² was a surprise to the whole family. She didn't tell a soul; just went and had it bobbed. She looks years younger³ and prettier.

We'll have dinner at seven, but come earlier so that we can have a good visit.

Love,

Ann (79)

OGA Membership Test for March

IN A SMALL WESTERN TOWN, about fifty years ago, the proprietor of a little Main Street store got an idea, and that idea now pays off in sales amounting to some 200 million dollars a year! You may² be a customer of a J. C. Penney store.

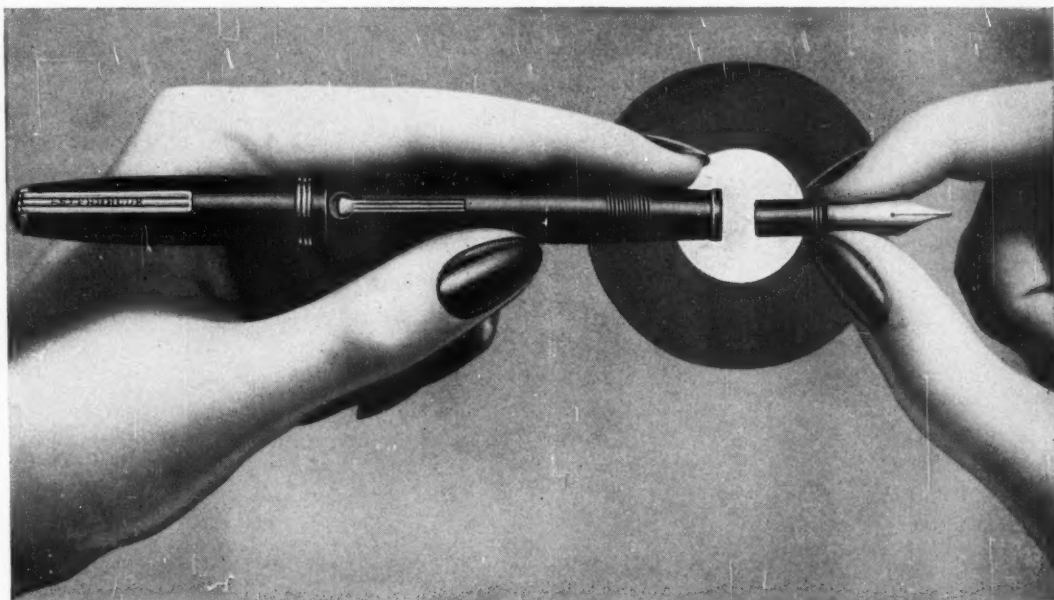
Most of us spend our time working on ideas belonging to³ other people. Only a few people get an idea of their own.

Sixty years or more ago, Henry Ford⁴ was flat on his back under his idea. The Fisher boys were in a wagon shop that was a far cry from the⁵ Fisher Bodies that sold to General Motors for hundreds of millions of dollars. Henry Ford was a local⁶ source of amusement, and the Fisher Brothers' shop was no mint. But these men had ideas, and they put them to work.⁷

It is ideas that pay off. (146)

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